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IRVING SHANNON.

MATINEE GIRL.



Henrietta Crossman's success as Nell Gwyn at the Bijou was one of those pleasant shocks that New York theatregoers and critics get too rarely.

The actress and the play came almost unheralded to Broadway, although she produced it in the West several months ago. But we were all so busy with Shakespearean revivals and other experiments that there was very little said in regard to the return to town of one of the cleverest actresses and best looking women on the stage.

Miss Crossman used to play a villain part with one of the Lyceum successes and every one must recollect how extremely well she played it. She had a very stunning way of walking across the stage, a walk that is now associated with Zaza, a swaying roll of the hips that is usually adopted by actresses who wish to depict wicked ladies.

It's overdone in so many cases as to be positively tiresome, but Miss Crossman walked that way as though she did it naturally, without overdoing the tilt.

When you begin to study Delsarte you find out how much all these expressions of the body tell of the character. Slouching, leaning too much to one side, odd ways with the hands and feet and attitudes in sitting and standing all speak a language of their own.

Which reminds me that I had a fight with a photographer the other day. The Matinee Girl drifted into a picture establishment and began to get miserable right from the start. The man came prancing up, standing a little way off and looking at me through one eye until I was so mad I could have cried.

Then he began to push me in here and pull me out there and turn my head unnaturally. These men always remind me of undertakers laying out a body, they are so deftly, delicately mysterious.

Finally the man put one hand to my back and the other to my wish-bone and began to push me forward and back at the same time.

"Oh, look here," I said, crossly. "Give over! What on earth are you trying to do?"

"I want you to lean a little forward from the hips."

"Why, then I shan't be standing straight and I always stand straight." (I always do since I read in Delsarte that it indicated an upright mind.)

"That's just it," he said. "You stand too straight. You must bend a little."

Think of it! And from early childhood one has it drilled in one's ears: "Stand straight! Don't get round shouldered." And now this crazy photographer introduces a new rule that one should bend over from the hips.

And the result was so queer and contorted that I've broken the whole dozen pictures across at the belt line and send them to loving friends inscribed: "On the half shell."

Minnie Ashley, who seems to be carrying off the chief honors of San Toy, is getting nice things said about her all over town.

She used to be in the chorus of The Girl from Paris, and even then the photographers discovered that she was a very pretty girl.

They made pictures of her in all sorts of poses and in all she seemed to strike the camera in the right position. She was one of the girls the photographers don't have to fix.

And that, by the way, is one of the greatest tests of one's beautiful and unbecoming lines. Few of us can walk carelessly up to the camera's mouth and let it snap us unprepared.

That's why so many of those weird amateur flashlight pictures are impossible, dreadful things to get into.

But I can recollect having a photograph of Minnie Ashley before I had the least idea who she was. And along came some one one day who said: "That's the girl who refused a millionaire."

Then she told me a fairy tale, at least I supposed it was a fairy tale, about a young millionaire, who shall be nameless, who fell desperately in love with Miss Ashley and sent her violets by the peck, electric-lit hansom and French bull pup.

She kept the violets and the pups, but she sent back the hansom and declined the millionaire's love, as the story ran.

It all came back as the novelists say, when I saw her at a matinee last week, and I thought she seemed quite capable of being the heroine of the tale.

She sings her little song daintily and prettily, and if she is able to keep her head on straight, it seems as though there ought to be a place for her on the comic opera stage, sadly bereft of adequate leading girls.

James Powers hardly seems himself as the Chinaman. Then he has all sorts of impossible things to say and do that are not a bit like him.

Why is it that they run to such queer effects in these English pieces? Together with all sorts of the most delicate and pretty little songs they give us queer, idiotically silly speeches and actions that make one long to be English just to receive and say "Roo!"

The costumes are simply gorgeous. The Chinese dresses worn by the girls are superb in color and design and embroidery. Any number of us will be stealing the ideas for breakfast jackets and "throws."

"Turkeys" are what the English girls call their dressing coats, don't you know. But those in San Toy are delicious. They are a sort of modified Chinese cut that makes them look better on American girls than on the real thing.

When American audiences see, as they do in San Toy, the charmingly pretty way in which the Chinese girls fasten flowers in their hair somewhere back of the left ear so that they trail down to the neck, it ought to revolutionize hair-dressing modes.

At the Metropolitan Opera House last Winter the women had their heads piled up with aigrettes, titties, butterflies, pins and things until they looked like mountains of incongruousness.

Flowers in the hair are old-fashioned, but it is a charming old fashion that should be revived. Think of the women at the Metropolitan crowned with roses or with clusters of some favorite blossom massed à la Chinoise and fancy what a picture it would be.

Aigrettes are very fashionable, but aigrettes are even cruder than the stuffed birds that some women persist in wearing in their hats.

Aigrettes are expensive because they are difficult to procure. To get the aigrette that is necessary to take the mother bird just as the family have poked through the shells.

The mother goes off to get worms and things for breakfast and the little birds sit there in the nest waiting for her to come home and feed them, but she never comes.

And at certain seasons of the year the forests where they find these particular birds are filled with nests full of dead bird children.

So they are not exactly pretty things to have waving softly over one's brow. Flowers are much prettier. They are fragrant and they represent life—not death.

Here is a little story that goes to show how oddly things turn out sometimes. It is the story of a reincarnation.

The discarded bathing suit hung over the fence limp, empty and expressionless. It had faded to a lustreless grayish black and it had shrunk so that it showed to no advantage whatever without its wearer. Yet it had once been very beautiful and even yet, with her in it and a touch of salt water on its curves, it had its good points.

The hammock, which now hung in a ragged festoon between two trees, had also seen better days. In June they had come up to the hotel closely packed together in the bottom of one of her trunks and they had both been rather haughty and disinclined for any closer acquaintance. In fact, the bathing suit, which was new and satiny, was extremely embarrassed to find that she was compelled to seem to rest contentedly upon the hammock's gaily striped bosom.

Later on they were shaken out and the hammock was put up on the lawn. He watched for a sight of the bathing suit, wondering how it would look with such a large girl in it—he sized her up at about a hundred and forty. One day he observed a group of men on the piazza with field glasses, and following the direction of their glances, he saw the bathing suit going across the sand toward the surf. She was in it and looked very picturesque with a dotted handkerchief about her head and remarkably long silk stockings.

In the afternoon the bathing suit was hung over the fence while she occupied the hammock, which then became the center of attraction. A most ridiculous rivalry began between the hammock and the bathing suit. If she spent an extra half hour on the sand mornings the bathing suit inflated its sleeves with pride and put on ridiculous airs. When she posed in the hammock amid a collection of pastel cushions, it thrilled like an aolian harp and swung gently to and fro to attract attention.

It was all very well until she began a violent flirtation with a Summer boy who wore pink coats and knickers and who owned an automobile. They were never alone with her now. He was always there, and it was nearly more than the hammock could bear, while the bathing suit was almost forgotten. Finally she capped the climax by going off to the mountains, leaving them both behind her, monuments to her inconstancy. If they only had been friends they might have enjoyed some amusing gossip, but their ridiculous jealousy still separated them.

The hammock swung moodily, badly sagged in the center, while the bathing suit, looking shrunken and ridiculously attenuated, remained aloofly the fence spikes. The rain beat upon them and the chill October breezes blew through them and they grew colorless and mute, almost without life.

One day an Autumn girl, who had been searching the woods in vain for pine needles to put in a sofa cushion which she wished to send to a bachelor friend in town, came across the pair. She sat down and tore the hammock and the bathing suit into little bits and used the pieces as stuffing for the pillow. The result was so uncomfortable that it could hardly be distinguished from pine needles, and the girl sent it to the bachelor, after embroidering upon its surface the words: "I don't care what the pine trees say, I know I'll be married some fine day."

The bachelor was so delighted that he proposed by wire and was accepted by telephone. Which all goes to prove that it's the spirit, not the substance of things, that counts.

THE MATINEE GIRL.

ENGAGEMENTS.

Augustus Halbach, for Rupert of Hentzen.
Charles E. Poor, for On the Quiet.
Edward C. Gallagher, for A Rough Rider's Romance.
George Montserrat, with Core Payton.
Louis Lytton, for Alvin Kohn.
Trisby Ray, by Broadhurst Brothers, for What Happened to Jones.

Eugenia Rossner, for Siberia.
Franklyn Ritchie and Gus Weinberg, for Caleb West.
Dot Carroll, for A Night in Chinatown.
O. R. Collins, for Theodor.

Minnie Williams, for The Spider and the Fly.
P. A. Sannery, with Daniel Sally.
William Dean, to stage The Battle of the Strong, in which Marie Burroughs will star.

Foster Lardner, with Ada Behan.
Bertha McKean Sibley and Wallie Stratton, with David B. Wolf for A Pack of Cards.

David Davies, for The Great White Diamond.
Mona Carrington, Bobby Carleton, and Frankie Campbell, for Shooting the Chutes.

Frank H. Matthews, as agent, and Blanche Creago, for Phinigan's Ball (Eastern).

J. W. Fellows, as business manager, H. A. Morrison, as agent, William L. Eganore, and Fenwick Leach, with Amy Lee for The Red Cat Inn.

RECOLLECTIONS OF ROSE EYTINGE.

In England—Banned by the Prince—Early Starving Venture.

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It was in the Summer following the close of my first season as leading woman at Wal-lack's Theatre that I first went abroad. And then I took the voyage across the Atlantic by way of a prescription.

I was pretty well worn out, in both mind and body. There had not occurred, so far as I can remember, any long runs during the season, and I had seldom, if ever, been out of the bill.

So, with study, rehearsals, costumes and dress-makers, I had had very little rest. But, as so often happens with persons whose work is congenial, I was not conscious of fatigue until the necessity for the work ended.

Then I went to pieces.

An ocean trip was strongly recommended to give me complete rest. It must, of necessity, be a hurried one, for there were only a few weeks' interval between the closing of one season and the opening of the next.

Captain Judkins, the oldest captain, and known as the commodore of the Cunard steamers, suggested that I make a round trip on his ship, the Scotia. His ship would remain a week in port, and this would give me an opportunity to run up to London for a few days, and perhaps to Paris.

Augustin Daly, who was then my fast friend, attended to all details for me, and in just twelve hours from the time I had settled to go I was on board; and long before we passed the Narrows I was the saniciest, sorriest, homesickiest little woman that ever "went down to the sea in ships."

And the saniciest I continued to be until the ship entered the Mersey; though there were brief intervals of comparative relief, and in those intervals I managed to obtain glimpses of pleasant faces. Notably among those living in my memory is Sir Edward Cunard, the principal owner at that time of the Cunard Line.

I am afraid, however, that Sir Edward "practiced" upon me; he was so kindly solicitous to relieve me that he tried upon me at various times every obtainable known and unknown remedy for seasickness, and I think he managed to get them all. I was far too limp and languid to refuse, so I took meekly everything he brought me. And at times the result was simply awful.

No wonder I remember him. I received but scant sympathy from Captain Judkins. He would come and look in at the window of his cabin, which he had kindly placed at my disposal, and shake his head disapprovingly at me; or he would suggest a little luncheon when the mere mention of food was worse than death to me. But at last the dreadful voyage ended, and as soon as possible after the ship docked at Liverpool I set out for London, and being there, I made my way, of course, to the Langham, which was then the haven of all good Americans who went to London. There I received the warmest sort of welcome from Colonel Anderson.

To my great good fortune the day following my arrival there were the Goodwood races. To the races Colonel Sanderson invited me, and there I had the additional good fortune to meet again the Prince of Wales. Colonel Sanderson, when he went to pay his respects to the Prince, told him of my being present, and the first gentleman of Europe called upon me. Once again we ate and drank together, from the luncheon which Colonel Sanderson had brought. The Prince expressed his polite regrets that he was leaving town the next day, but laughingly said, looking at the Colonel, that he left me in good hands, and he hoped for the pleasure of seeing me on his return. Meantime, if there was anything he could do, I had but to command him.

Colonel Sanderson explained to the Prince how brief my stay was to be, whereupon he repeated his regrets. He asked if I would like to attend the opera, and on my replying that I would, he said that he would attend to the matter. And so the royal visit ended.

But, dear, oh! dear! what a lioness I was! The drag, on top of which this reception took place, was mobbed by a gaping, wondering crowd that, greatly to my relief, trailed off at the heels of the Prince. But I was called upon to pass through a worse ordeal than the gaze of the mob, which had been kept at a respectful distance by the "hobbies."

Every glass on the race course was leveled at me, and a sort of promenade of swells filed past our drag in order to examine at close range this person whom nobody knew, and to whom the Prince of Wales had shown such unusual attention. For me, I was not nearly so much impressed by the event as I suppose I ought to have been. I have never felt any great respect for rank as mere rank, and a Prince, after all, is but a man who has more opportunities for doing good work in the world than most men.

My week ashore was a long time passing, though every hour of every day was filled, and every evening, too. But I was homesick, dreadfully homesick and the thought of that vast, cold, cruel Atlantic rolling between me and my home and everything and everybody I loved haunted me day and night.

I ought to say here that the Prince of Wales sent me a box for the opera at Covent Garden Theatre—the Queen's, no less!—and the only special impression that I remember it to have made upon me was that it was rather stuffy.

At last Friday arrived, and I journeyed down to Liverpool, with my purse empty, but my trunks filled with beautiful silks and satins and laces and furbelows, which I dishonestly intended to smuggle.

The trip home was not quite so bad, though bad enough; but the ship's nose was pointed westward, and the consciousness that every roll and plunge which she made brought me nearer to Manhattan Island gave me courage. I had early in the voyage confided to Captain Judkins my nefarious intentions towards Uncle Sam, and he, after heaping reproaches upon me for my want of patriotism, had threatened to expose me to the customs officers so soon as they came aboard.

He would make this threat with so serious a face that I could not decide whether he meant it or not. When the officers came on board, and the business of "declaring" had begun, I became thoroughly frightened and fled to the Captain for protection. He was more inexorable than ever, and he left me coiled up in a corner of the sofa in his cabin, frightened and uncertain whether to "declare" everything or to wait and trust to luck.

My terror reached its climax when the Captain's "own boy" appeared, and "The Captain's compliments and would I please send

him my keys." Still nothing happened. After what seemed to me an interminable time, in walked the old sea-dog, bringing with him the much dreaded custom house officer. He was courteous itself, and he told me that as Captain Judkins had explained to him that I had important business which demanded my immediate attention, he would see to it that I should not be detained. That I could leave the moment the ship got in, and my trunks should be forwarded to my address immediately they were brought on deck.

It was about this time, usually between seasons, that I made my first essays as a star. I received an offer to go to Rochester for a week, which I accepted. The morning after my arrival in the town I went to the theatre. It was empty, dirty and cold, and presented an appearance of utter desolation. I waited about some time, being exhorted thereto by a forlorn old man whom I found crouched in a sort of cage at the stage-door, which looked, if possible, more forlorn than he did. He besought me to "wait awhile, the boys and girls will be around here in a shake."

After a brief time my old friend's words were verified. A few men and women came straggling aimlessly in, and certainly a more discontented, "frowsy," unkempt set of mortals I hope never to see. Still we waited, for neither the manager, stage-manager, nor leading man had put in an appearance. The day was dreary, I was weary, and still they came not. So I returned to my hotel in a very unsettled frame of mind.

After an hour or two the manager called, and apologies and regrets and profuse assurances that "everything would be all right at night" were offered, with the further assurance that he, the manager, was then going to the theatre to personally conduct the rehearsal, which I need not be troubled to attend. In the evening, feeling no great confidence in those managerial promises, I went to the theatre early.

The stage-door was reached through a narrow passage leading from the street. In this passage-way, which was quite dark, I fell over something rather bulky and soft which obstructed the way. I summoned to my assistance my forlorn old friend of the morning from his post in the cage, and really he seemed to be the only person connected with the establishment who ever was at his post. From him I learned that the impediment which had barred my way to the temple of art was the leading woman.

Feeling thoroughly discouraged by this discovery, I returned to my hotel, packed my belongings, and left town by the first train, trusting to some later occasion for a more favorable opportunity to make my first bow to a Rochester audience. ROSE EYTINGE.

GOSSIP.

The scenery, properties, and costumes for several of the plays to be presented here this season by Sarah Bernhardt and M. Copequin arrived last week from Europe.

Alfred E. Ives and Jerome H. Eddy's new pastoral play, The Country Judge, will be produced in this city in March. Miss Ives has written another play, Lorine, in which Selma Herman will make her stellar debut next season.

All the boxes and seats at the Empire Theatre for the matinee on Oct. 20 have been purchased for a theatre party to be enjoyed by the officers and agents of the Metropolitan Life Insurance Company.

Gussie Gardner, of Where is Cobb, referring to recent notes concerning collections of published portraits of players, writes that she has preserved for ten years the pictures printed in The Mirror, pasting them in a scrapbook. Miss Gardner has been offered large sums of money for the collection, but she will not part with it.

Alfred McGill will remain with A. Q. Scammon's Side Tracked for the rest of the season.

Edith Ellis Baker's new play, The Wrong Man, under management of Frank E. Baker, will open early in November. Gerald Griffin will be featured.

The Agost Family arrived from Europe last week to appear in The Star and Garter.

John C. McDowell is playing principal comedy parts and introducing his specialties with Himmelen's Ideals.

H. L. Lawrence has resigned as business manager for Remember the Maine, to assume like duties with Fitz and Webster.

Al Thayer is managing The Prince of the World.

Bob and Eva McGinley closed their Summer tour at Osceola Springs, Wis., on Sept. 27, and began their regular season at Rockford, Minn., on Oct. 1.

Frank E. Morse, since the death of Belle Archer and the consequent closing of her company, has been visiting his brother at Danvers, Mass.

Clara Wolfsohn, daughter of Mr. and Mrs. Henry Wolfsohn, will be married to-day (Tuesday) to George W. Hammerschlag in this city.

John E. Wills and Kate Heblton were married on Oct. 7, at Chester, Pa., by the Mayor of that town.

The managers of the Metropolitan English Grand Opera company have set aside four hundred seats in the family circle that will be sold for evening performances at 25 cents each, in order that music students of limited means may be accommodated.

George Tilles, manager of the Tilles Theatre, Fort Smith, Ark., and Lillian Wormser, also of that city, were married at South McAllister, Oct. 7.

Alphonso Phillips is now professionally known as Al. Phillips, and is playing the heavy role in The Village Postmaster.

Guy Boothby, the English author, has presented to Longley Taylor, of James K. Hackett's company, the American rights to his new novel now being published serially in London. Mr. Taylor has arranged for its publication here in the Winter. He has also several plays by Mr. Boothby that he expects to place here.

Madge Tucker has recovered from her illness, and is with The Great Northwest.

Many rehearsals of supernumeraries in Richard Mansfield's production of King Henry V., at the Garden Theatre, have so reduced the running time of the play that the last curtain is down now at half-past eleven o'clock.

The Emperor of Germany presided at the laying of the cornerstone of the new Imperial Museum, at Saarburg, on Oct. 11.

Georgina Howard, with Aunt Hannah, is said to have been the model for several of Charles Dana Gibson's pictures.

Max Fisman filed a petition in bankruptcy in this city last week, with liabilities of \$12,282 and nominal assets of \$824.

Max Hirsch and Ralph Edmunds left last week for San Francisco to arrange for the opening of the Maurice Grau Opera company.

The petition of a publishing firm for an injunction to restrain performances of The Little Minister was dismissed in Chicago on Oct. 10.

J. Eugene Hall has rewritten Mark E. Swann's three act farce, The Telegram.

THIRD INSTALLMENT.

Wm. J. Andrews, Ernest Ward, James J. Carhart, W. N. Griffith, Malcolm Duncan, E. W. Winter, Arthur Stanford, C. C. Gundy, E. H. Shields, William Sorelle, G. H. Davis, J. H. Lee, C. H. Goldart, Woodward Barrett, J. C. Britter, John C. Brown, Salsbury Cook, J. F. Hussey, W. J. Green, M. Hutchinson, William Robbins, W. E. Peters, J. Palmer Collins, Charles J. Edmunds, Augustine Duncan, J. A. Wilkes, Wallace Jackson, B. W. Turner, P. J. R.

Theresa Berta, Charles A. Stevenson, Mark Smith,
Hugo Toland, Albert Brund, Gilmore Scott, Paul,
mond, Harold Howard, W. B. Murray, Doc,
Clarke, Herbert Millward, Walter Stuart, Lawrence
Reeves, James McKean, Edgar Hart.

STOCK COMPANIES.

Andray, Sanford, Charles Alpine, Beatrice Alpine
Pearl Alpine, Don Gordon, W. N. Miller, W. J. Sw
lant, Joseph Williams, Thomas McKenna, Al Brice
stein, George Kessler, Bert Hineycomb, Vic. Feltz,
T. Kellogg, Spencer Anderson, Johnson, Lewi Patte

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Pearl Alpine, Don Gordon, W. N. Miller, W. J. Sw
lant, Joseph Williams, Thomas McKenna, Al Brice
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T. Kellogg, Spencer Anderson, Johnson, Lewi Patte

W. A. Montgomery, Charles Phillips,
J. H. Smith, Henry J. P. Woodward, 1922

MR. VERNON.—GRAND OPERA HOUSE: Charles
L. Kelley, manager; Wagner, tenors; and Corn-

INDIANA.
EVANSVILLE. GRAND, J. C. & C. Yes; man-
aged. Married; 2 sons, 2 daughters. Late and
sudden, gave a check for \$100 and home. The wife

THEATRE—The Denver Express 14. The Time of Life 21. The Bowery After Dark 28.

LOANSPORT. POLAN'S OFFER HOUSE (Edmond and Robert Dolan, managers); Rose McElwaine good cast, in *Six Bunkles* a pleasant, large house. Andrew Keenan's *My Darling* pleased a fair house. Another Whiteside made his annual trip to the city. *My Heart and Sword*; production well mounted and strongly cast; large audience. Sopho T. Mun-

3. SPOONIE.—**OLIVER OPERA HOUSE** (H. G. Summers, manager): Supho filled the house; a good performance. Alberta Gallatin in the title-role was fully supported by a Band, Eganston and capable co. The program was 15. A. C. Beck, Musket 23. A. C. Beck, H. M. 15. G. Summers, 15. The 15 show good houses. James Whitcomb Riley gave a reading up to capacity. Andrews there on H. E.

RECORDED CATS.—**THE GENESEE** (Murray and Swisher, managers): A Run on the Bank 4; business and performance good. Old Jed Frouty 6 pleased for

THE PHILIPPS (Murray and Shwisner, managers): The Kinsey 15-29: The Angel of the Alley-25.

THEATRE 1000, MENMISEN'S THEATRE: (Guy Medimsey, manager): Holden Comedy co. 8-13 to crowded houses, presenting The Snowball, Wife for Wife, Knobs o' Tennessee, The Denver Express, Eve the Sideshow, Dixie Land, and Virginia of Virginia. A Poor Relation 15.

23rd Street, OPERA HOUSE: J. A. Kramer, manager: The Kinsey 15-29, Sept. 27 attendance fair. Current production, The Girl on the Train, Sept. 28. The Girl on the Train, Sept. 29. The Girl on the Train, Sept. 30. The Girl on the Train, Sept. 31.

MANAGERS: Sapho to emceed. At the White Horse Tavern 11. Kellar 19. —**FILMS:** E-henrals will start begin here for A Terrible Kid, which Swartz and Reutz will send on a tour, opening the season at Plymouth, Ind., early in Nov.

MANAGERS: **GRAND OPERA HOUSE (G. W. Cook, manager):** The Flying Arrow, a fair performance; good business. A Midnight Bell 5; excellent performance; fair business. Midnight in Chinatown pleased good business 6. Walker Whiteside in Heart

W. S. ASTORITE.—GRAND OPERA HOUSE (Max Fern, manager): Rose McVelle in *Sis Hopkins* displayed an excellent house. Andrews opera co. 8-10 in *Il Trovatore* and Falika. Burke and Chase's *Vaudeville* co. 12.

THE ARRI.—MCGREGOR OPERA HOUSE (W. H. Leavitt, manager): *Midnight* in Chinatown 5, business fair; *Man of the Moment* satisfactory. The *Night Before Christmas* 6, business and performance fair. *A Merry Chase* 15.

THE ARRI.—COLUMBIA THEATRE (J. J. Aughe, manager): *Humpty Dumpty* 4 to 6, large and

ALICE ANDERSON.—OPERA HOUSE (arts and vaudeville). *Alone*, performance good. *Sapho* 12. *Watson's Burlesques* 16. *Murray Comedy* on 22-23.

ALICE ANDERSON.—OPERA HOUSE (arts and vaudeville). *Alone*, managers; *Andrews Opera* on in *Carmen* 6. *Large audience*; *performance good*. *A Run on the Bank* 10.

ALICE ANDERSON.—HENRY'S OPERA HOUSE (G. C. Henry, manager). *At the White Horse Tavern* 10. *Carmen's* 12. *Queen Victoria* 12. *Shore Acres* 16. *Standard* 20. *Nov. 3*.

ALICE ANDERSON.—GRAND OPERA HOUSE (J. W. Bachydt, Jr., manager). *Hopkins Trans-Oceanic* 4. *Good entertainment* 4. *Rose Hill English Folk* 4.

NEW AUBURN. BOSSES' OPERA HOUSE (J. W. Bosse, manager): A Bunch of Keys Sept. 25; good performance and house, two Audis 6, excellent performance, good house, Uncle Hec 29.

NEWCASTLE. ANDER'S THEATRE (D. W. Andre, manager): The Flaming Arrow 5; good house, pleased audience. King Rastus 19.

NEWCASTLE. WILD'S OPERA HOUSE (C. E. Curtis, manager): Richard Golden in Old Joe Frisky 8; good house, audience pleased.

NEWINGTON. OPERA HOUSE (Horrall Brothers): The Flaming Arrow 5; good house, audience pleased.

ROCKFORD—ALFAZAR OPERA HOUSE (R. Brown, manager); The Tide of Life D; poor house performance fair.

ers, managers: Davidson Stock co. 11 E3.

INDIAN TERRITORY.

ARDMORE. OPERA HOUSE (Anderson and Morgan, managers): Richards and Pringle's Minstrel opened the regular season 3 to crowded house. Hoyt's Comedy co. 8 E3.

IOWA.

STOA CITY. GRAND OPERA HOUSE (A. B.

Edna, manager. Two Merry Tramps 1, 2; good house. Pablo Roman 4; pleasant large house. Fredrick Alvin as Respeto, an especially good. M. Smith, Jr. as Black Creek, Jr., 5, 6; pleasant large house. Grace Hayward co. opened 8 for a week to S. K. O. for Friends; co., costumes, and staging excellent. Specialties above the average. Frank Daniels 14; A Day and a Night 20; A Runaway Girl 22; Chase-Lister co., 23, 24; A Midnight Bell 25; 11 F.M.S.; Black and Blue 26; In the Park 28; S. K. O. 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 82

was no one to understand him for the performance that night, and he was forced to go through his part. The carnival closed at midnight & and the following day the show, with its numerous beautiful features, had disappeared. The kids did themselves good & had one of the prettiest parades of the week.

DAILY SPORT. BUELLS OPERA HOUSE (Cham-blain, Knell and Co., managers): Sporting Life 4 good and pleased audience. Old Arkansas 7 (Hill) business. A Star Boarder 7 pleased a fair house. The House that Jack Built 11. A House on Board 12. McFarley's Twins 14. Grimes' 15. (Hill) short house.

[illegible]

...of Colonel Stagg and Miss Lechner, who

for the first time this season by David Higgins and George Wallman, supported by a good cast. Mr. Higgins' portrayal of Icarus Green, the genius of Stoney Creek, was excellent, as was also Miss Wallman's portrayal of Icarus' sister. The play was received by a very enthusiastic audience, and Mr. Higgins responded to the applause with a very clever speech. The Murphy's, a Leon Herrmann 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-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THE BECKY SHARP CASE.

Delcher and Hennessy's Counterfeit Production
Permanently Enjoined.

Judge Wallace of the United States Circuit Court quickly decides the matter in favor of the Plaintiff, Langdon Mitchell—Counselor King's Able Brief Covering the Facts and the Law Involved—Full Text of the Decision.

On Friday, Oct. 12, at Utica, Judge William J. Wallace, of the United States Circuit Court, handed down his decision in the case of Langdon Mitchell against Delcher and Hennessy for the piracy of Becky Sharp, his dramatization of Thackeray's "Vanity Fair." Judge Wallace decided that Mr. Mitchell's play had been substantially appropriated by the defendants, and that they had been guilty of advertising and presenting their play in such a manner as to lead the public to believe it to be the play of Becky Sharp.

The application for an injunction *pendente lite* was granted, restraining Delcher and Hennessy, their agents and employees, from performing or representing in any form the play of Becky Sharp.

Judge Wallace previously, as *Munroe* readers have been told, had granted a temporary injunction, which was served upon the defendants during their engagement at the Lyceum Theatre in Rochester. At a hearing upon a motion for the continuance of this injunction at Syracuse on Oct. 5 and 6, Delcher and Hennessy submitted a great number of affidavits, in which they attempted to show that the play they had been presenting was the work of Charles Coghlan, that it did not trespass upon the dramatization of Mr. Mitchell, and that they should be permitted to continue its representation. These affidavits were made by the defendants, Gertrude Coghlan, John A. Reed, Kelly Williams, Anna Alliston, and various members of the Delcher and Hennessy company.

Reed in his affidavit claimed that he had written the alleged Charles Coghlan play upon instructions given him by Mr. Coghlan before his death, and that the dramatization was substantially upon the lines that Mr. Coghlan had mapped out.

In behalf of Mr. Mitchell, an affidavit of Mrs. Charles Coghlan was introduced in rebuttal, together with letters from Mrs. Coghlan, wherein it appeared that Mr. Coghlan had simply outlined a brief scenario of the play he intended writing, and that he in no way mediated an infringement upon Mr. Mitchell's play. This affidavit brought forth another from Mr. Reed, in which he made a new claim; namely, that he had had access to and had drawn material from a play by John H. Nevins, of Green Bay, Wis., which was based on Thackeray's novel.

An authentic copy of the Charles Coghlan scenario, and copies of Mr. Mitchell's play, the play acted by the defendants, and the Nevins play were filed with the court.

Abram R. King, Esq., counsel for Mr. Mitchell, summed up the case in the following able and comprehensive argument, which covered the facts and the law in the case:

May it please the Court:
The complainant is a resident of the State of Pennsylvania, and for two years preceding the month of December, 1899, was engaged in writing and composing a dramatization or play founded on a novel written in England by William Makepeace Thackeray, and which play or dramatization he completed about the month of August, 1900, and entitled said play or dramatic composition *Becky Sharp*.

In accordance with the copyright laws of the United States, he deposited in the office of the Librarian of Congress, on the 24th of November, 1900, the title of the said dramatic composition, the title or description of which was in the following words: "*Becky Sharp*. A play in four acts. By Langdon Mitchell. Founded on Thackeray's *Vanity Fair*." That he duly filed his printed copies of said play, and on the 16th of December, 1900, said copyright was completed, pursuant to the said copyright laws, by the Librarian of Congress, who duly issued him a certificate on the 16th day of December, 1900, and the complainant duly complied with all the requisites and formalities necessary by law.

The complainant made a contract with Harrison Grey Fiske in and by which Mrs. Minnie Madden Fiske, the wife of Harrison Grey Fiske, was authorized to present said play or dramatization of "*Becky Sharp*" to the public and to represent the character of Becky Sharp as set forth in the said play, and that the said play has been a source of revenue to the complainant, the gross royalties for the last year amounting to \$23,000, and the profits of Mrs. Fiske in the said play amounting, during the same period, to about \$100,000.

About the 8th of May, 1900, these defendants wrote various letters of the same kind to various theatrical managers throughout the United States, in which they stated they would present *Becky Sharp* as *Becky Sharp* in Charles Coghlan's dramatization of Thackeray's "*Vanity Fair*," and stated that the play they intended to produce had been one of the most successful of the present season, and that they expected to duplicate the success made elsewhere.

The extraordinary declarations made by these defendants in these letters that the play, as presented by these defendants with Miss Coghlan as *Becky Sharp* would be presented by them and had been one of the most successful plays of the present season, was done solely for the purpose of impressing upon theatrical managers the belief that the play of *Becky Sharp*, which he intended to produce, and which had been very successful, was the one they intended to present to the public and that they desired to obtain bookings for it in the various theatres throughout the country.

It appears that Mr. Mitchell had never authorized these defendants to use his play known as *Becky Sharp*; it had never been presented by them as a successful drama, and their statement that they intended to duplicate the success made by his play, in their letter, was the beginning of the effort to pirate upon plaintiff's play.

On the 20th of September, 1900, in the village of Saratoga, N. Y., the defendants presented to the public a dramatic composition entitled *Becky Sharp*, the complainant, in company with several persons, attended this performance, and it was ascertained that the defendants had, in fact, presented a business, scenery and acts, sought to represent the plaintiff's play and pirate upon his play, and that I shall furnish the Court with the evidence which has been perpetrated by the defendants, and which demonstrate the unjustified conduct on their part as against this complainant.

The complainant in his play has copyrighted the same in four acts, as follows:

ACT I.—Miss Crawley's residence in Park Lane, London, 1815.

ACT II.—At the Duchess of Richmond's Ball, Brussels, June 14, 1815.

ACT III.—Becky's house in Curzon Street, Mayfair, London, 1823. (The curtain will remain down four minutes.)

ACT IV.—The same. Three weeks later.

ACT IV.—Becky's lodgings in Pumpernickel, 1828.

It appears that the defendants have divided their play of *Becky Sharp* into five acts, the first act being *Becky*, the school girl at Mrs. Pimpernick's Academy, Cheshwick Mall, 1812, and to which the plaintiff makes no claim, and the following four acts as presented by the defendants are exactly the same as set forth in the complainant's copyright and as presented in his dramatization. The defendants' acts are as follows:

ACT I.—Becky, the governess, in Park Lane, Miss Crawley's residence, London, 1815.

ACT II.—Becky, the bride, at Duchess of Richmond's Ball, Brussels, 1815.

ACT III.—Becky, the wife, at her house in Curzon Street, London, 1823.

ACT IV.—Becky, deserted, at her lodgings, Pumpernickel, 1828.

The defendants began by using in substance the same scenery which had been used by Mr. Mitchell in his play. The ballroom scene as set forth in Mr. Mitchell's play is substantially the same and the diagram as prepared by Gates and Morange, for the complainant, as annexed to Mr. Morange's affidavit, shows that his firm also were requested to and did paint part of the scenery for the defendants, so when the complainant advertised in his play bills that his scenery was painted by Gates and Morange, it will be found upon reading defendants' play bill that they also state that their scenery was also painted by Gates and Morange.

In the complainant's third act he presented a scene of *Becky Sharp's* house at Curzon Street, Mayfair, London, 1823. In the defendants' representation in the fourth act they present *Becky* at her house in Curzon Street, London, in 1823. The scene is exactly like the one painted by Gates and Morange for the plaintiff and as used in the defendants' play.

In the fourth act of the complainant's play he presents a scene of *Becky's* lodgings in Pumpernickel, in 1828.

In the fifth act of the defendants' play, they present substantially the same scene as presented in complainant's play.

The defendants' excuse for their piracy, that their play was adapted by Charles Coghlan, is false.

The defendants have claimed in their advertisements and also to the Court upon the argument that their play of *Becky Sharp* was adapted by Charles Coghlan, but this is a fabrication, for it appears that Charles Coghlan was ill at Galveston, Texas, in the Fall of 1899, at which time he began to map out a plan from the novel of *Vanity Fair*, and drew outlines of the said play, which was called a scenario or skeleton. This scenario was outlined for a comedy dictated by him to his wife, who was his amanuensis, and the original of the same is herewith presented to the Court for its consideration. An examination of this scenario shows that it presents about nine or ten characters, while the play of Mr. Mitchell presents over forty persons.

The scenes as presented in the sketch written by Mr. Coghlan are located at entirely different places than those as set forth in Mr. Mitchell's play. The character of Lord Steyne was to be the principal character in Mr. Coghlan's play, instead of *Becky Sharp*, as presented in Mr. Mitchell's drama, and the entire work as written by Mr. Coghlan does not exceed thirty typewritten pages, which does not equal one act of Mr. Mitchell's play. The claim of the defendants that they presented the play of *Becky Sharp*, as adapted by Mr. Coghlan, is unsupported by evidence, as is shown by the original scenario in the complainant's possession, and this is further established by the affidavit of Mrs. Coghlan and her letters as annexed to her affidavit, as written to Mr. Fiske, in which she says that Mr. Coghlan intended to present a play in which he would develop for himself the star part of Lord Steyne, and the cast of characters was to be small, and the play was designed to lighten his work. That Mr. Coghlan did not use any material in his dictation, but relied upon his own originality and in no way intended to invade the rights of Mr. Fiske's of the play of the complainant, and that his daughter should have a small part in the play.

The letters of Mrs. Coghlan show that Mr. Coghlan had written a part for his daughter Gertrude in which she had very little to do, and Mrs. Coghlan condemned in her letters to Mr. Fiske the attempt made by the defendants to steal a part of Mr. Mitchell's play.

The story of John A. Reed, who says that he completed the work of Mr. Coghlan on lines laid out by him is absolutely untrue, because Mr. Coghlan did not use either the acts, scenes or any of the business in Mr. Mitchell's play, Mr. Reed's production was a steal of the work of the complainant.

It came to the knowledge of the defendants upon the argument for the first time that the complainant had in his possession an affidavit of Mrs. Coghlan in which she strongly condemned the attempt on the part of the defendants to charge Mr. Coghlan with having presented a dramatization of *Becky Sharp*, and denounced the attempt to besmirch her husband by involving him in the charge that he had taken Mr. Mitchell's play, and thereupon Reed, who had sworn positively in his original affidavit that he completed the play of *Becky Sharp* upon the lines laid down by Mr. Coghlan, made another affidavit on the day of the argument that he had used the material from a play known as the *Nevins* play, and in which he set forth that he had access to a transcript of a play of *Vanity Fair* written by one John H. Nevins, of Green Bay, Wisconsin, but this subterfuge is of no avail, as will be found upon an examination of Nevins' play.

The defendants cannot justify their piracy upon the pretext that they are presenting the *Nevins* play.

It appears that in 1887 a person by the name of Nevins wrote a play which he called *Vanity Fair*. It was claimed this composition had never been performed. The scenes, acts and dialogue are entirely different from those presented in the plaintiff's play, as now fully appears by the printed statement of facts which I shall submit to you.

The defendants, in their answering affidavits, have not denied, except in special instances, the use of the plaintiff's play as to language, scenery or stage business, but have sought to show that the stage business, as, for instance, where *Becky Sharp*, in third act of the plaintiff's play, throws the key to her husband from the window when she has made a rendezvous with Lord Steyne, is dramatic license; and as an illustration of their general statements, they present the affidavit of one Anna Alliston, in which she swears that many years ago, in England, she played a dramatization from "*Vanity Fair*" called *Becky Sharp*, in which some of the same stage business was used by this affiant, but said affiant fails to state when and where this play was enacted, or any of the acts or circumstances which attended said performance, and it is upon this character of evidence the defendants seek to justify their conduct.

It appeared that plaintiff had employed one Frederick Williams as a stage manager in the presentation by Mrs. Fiske of the complainant's play of *Becky Sharp*. The defendants this season employed the same stage manager, and upon his death his daughter attended said performance to act as defendants' stage manager. All the stage business as used in the presentation of complainant's play of *Becky Sharp* was known to Frederick Williams and his daughter, and their knowledge of the same and its utilization by the defendants came through this source, for the defendant's knowledge while in Fiske's employ.

As an illustration of the way in which the defendants copied the plaintiff's work the sale of Thackeray's novel of "*Vanity Fair*" is conspicuous. There was placed for sale or distribution by the defendants copies of "*Vanity Fair*" with an advertisement upon the title page, in which the defendants set forth that they would present "*Becky Sharp*" in Mr. Coghlan's adaptation of "*Vanity Fair*" with the actors and actresses whose photographs were contained in the book. The defendants, as appears upon the examination of the photographs, were members of Mrs. Fiske's

company, and said defendants stole these photographs, placed them in their book, and represented to the public that those were the persons who were playing for them. They make the excuse to the Court that these persons came to them for employment, and in that way they received the photographs; but it is an extraordinary circumstance that the same persons substantially have been, and still are, in the employ of Mrs. Fiske, and this attempted explanation is without support.

The costumes used in Mr. Mitchell's play by Mrs. Fiske's company have been copied by the defendants.

It appears that the costumes as obtained for the plaintiff's play by Mrs. Fiske were secured from designs made in London, at great expense. The defendants had used substantially the same designs, and they secured, as appears by the statement of their own costumer, Evans, the photographs of the plaintiff's actors and actresses, and these were shown to Evans of the style of costume they desired, and he made them, and must have utilized our photographs.

It must be manifest to your honor that these defendants have sought both in the title of the play, as copyrighted by Mr. Mitchell, in the language and the business of his play, and in the division of the acts and the title of the acts, and in the costumes have tried to copy as near as can be what was said Mitchell's property, and that without the intervention of the equitable power of this Court and the protection it affords he is without relief.

The complainant, under the copyright laws of the United States, is entitled to be protected as the author of his dramatic composition, in the public performance and representation of the same, either by himself or others, and any interference with his rights will be protected by injunction.

By the provisions of the Revised Statutes of the United States, having reference to copyright, Title 60, Chapter 3, Section 4952, Congress provided that any citizen of the United States or resident therein who shall be the author of any dramatic or musical composition shall be upon complying with the provisions of this chapter shall have the sole liberty in the case of a dramatic composition of publicly performing or representing it or causing it to be publicly represented by others.

It further appears that on the 6th of January, 1897, the 54th Congress made a further amendment to Section 4906 of the Copyright Laws, which, among other things, sets forth that if any person publicly performs or represents any dramatic or musical composition for which a copyright has been obtained, without the consent of the author of said composition or his heirs or assigns, he shall be liable for damages therefor as set forth in said act. The said amendments further provide that upon any injunction that may be granted upon hearing after notice to the defendant by any Circuit Court of the United States or by a judge thereof, restraining and enjoining the performance or representation of any such dramatic or musical composition may be served on the parties against whom such injunction may be granted anywhere in the United States, and shall be enforced and may be enforced by proceedings to punish for contempt or otherwise by any other Circuit Court or judge in the United States.

Their claim that the work of Mr. Mitchell is not original or property is answered by one of the judges in *Jelliffe vs. Bossey*, of Lord Cases 808. The claim that copyright cannot be a subject of property, inasmuch as it is a mental abstraction too evanescent and fleeting to be property, and as it is a claim to ideas that cannot be identified and sold for in trespass or trespass, and this is the answer to be to the defendants' order of words; and that this order has a marked identity and a permanent endurance. Not only are the words chosen by a superior mind peculiar to itself, but in ordinary life no two descriptions of the same fact will be in the same words, and no two answers to your lordship's questions will be the same. The order of each man's words is as singular as his countenance; and although, if two authors compose originally with the same order of words, each would have a property therein, still the probability of such an occurrence is less than that there should be two countenances that could not be discriminated.

It is settled law that an author has the right to adapt and create a dramatic composition from a novel, and by his skill making an arrangement and combination of events in dramatic form, he is absolutely protected under the copyright laws of the United States.

It appears that Mr. Mitchell, after the labor of two years, dictated and arranged in sequence from Mr. Thackeray's novel of "*Vanity Fair*" several hundred pages, a drama in four acts, he began with *Becky Sharp* at Miss Crawley's residence in Park Lane, London, 1815; her marriage to Rawdon Crawley, thence to Brussels at the Duchess of Richmond's ball on the 14th of June, 1815, on the eve of the battle of Waterloo, and again presented her eight years afterward at her home at Mayfair, London, England, which culminated in an intrigue with Lord Steyne, her abandonment by, and separation from, her husband, and five years thereafter he again presents her at her wretched lodgings at Pumpernickel, Germany, 1828.

It appears that Mr. Mitchell had presented in his play events which are not set forth in the novel; that he has condensed time, places and sequence of business in the chronological and uniform order, and this in connection with the stage business was his work and came within the provisions of the copyright law.

In *Wood vs. Bossey*, Law Report, 2 Queens Bench, which was affirmed on appeal in 3 Law Reports, 223, the Lord Chief Justice, Lord Cairns, of the House of Lords, Law Report, 4th Appeal Cases, 711, it appeared that a composer had adapted and arranged for the piano music which had been taken from an opera of which there was no copyright, and the Court said that this adaptation of the opera to the piano was a new and substantial work of his own, and if any one had by adaptation pirated that arrangement, he was liable in an action for such piracy.

In *Atwell vs. Fernett*, 2 Hatchf., 39, the Court expressed the same opinion.

In *Boncourt vs. Fox*, 5 Hatchf., 87, the Court said a play may be original, although its characters and incidents are similar to those of a previously published novel.

In *Emerson vs. Davies*, 3 Story, 779, Mr. Justice Story said that in truth, in literature, in science and in art there are and can be few, if any, things which, in an abstract sense, are strictly new and original throughout. Every book in literature, science and art borrows and builds necessarily upon what has gone before. No man creates a new language for himself, at least if he be a wise man, in writing a new book. He contents himself with the use of language already known and used and understood by others. No man writes exclusively from his own thoughts, unaided and uninstructed by the thoughts of others. The thoughts of every man are, more or less, a combination of what other men have thought and expressed, although they may be modified, exacted or improved by his own genius or reflection. If no book could be the subject of copyright which was not new and original in the elements of which it was composed, there could be no ground for any copyright in modern times, and we should be obliged to ascend very high, even in antiquity, to find a work entitled to such eminence. . . . What are all modern law books but new combinations and arrangements of old materials, in which the skill and judgment of the author in the selection and exposition and accurate use of these materials constitute the basis of his reputation, as well as of his copyright.

In *Jolly vs. Jacques*, 1 Hatchf., 625, the opinion is to the same effect.

The defendants infringed upon plaintiff's dramatic composition when they used his dialogues, scenery and stage business, and it was unnecessary for the plaintiff to establish that an exact reproduction had been made before he was entitled to relief.

It must be manifest to the Court that there has been an attempt made to pirate the plaintiff's production. It is settled law that the declared object of the copyright laws is to encourage

learning, and to secure authors in the enjoyment of the fruits of their labors. As a means to this end, the Legislature has guaranteed protection to literary property and has declared the unauthorized use of that property to be piracy. We must first understand what that is for which protection is given before we can determine what is an unlawful use of it. It has been shown elsewhere that literary property is not limited to the precise form of words, the identical language in which a composition is expressed, but that it is in the intellectual creation, of which language is but a means of expression and communication. The same production may be expressed and communicated in various languages, without affecting its identity. The means of communication may change; but the things communicated remain the same. So in the same language the words may be varied, but the substantial identity of the composition is preserved. The true test of piracy is not whether a composition is copied in the same language or the exact words of the original, but whether in substance it is reproduced, and whether the whole, but whether a material part is taken. In this view of the subject, it is no defense of piracy that the work entitled to protection has not been copied literally; that it has been translated into another language; that it has been dramatized; that the whole has not been taken; that it has been abridged; that it is reproduced in a new and more useful form. The controlling question always is whether the substance of the work is taken without authority.

In *Dalmaine v. Bossey* (1 T. & C. Easch, 288), the defendant published portions of an opera and added to the original air fifteen other bars, which are not to be found in it. Lord Abinger said, "It appears to me, if you take from the composition of an author all those bars consecutively which form the entire air or melody without any material alteration, it is a piracy; though on the other hand you might take them in a different order or broken by the intersection of others, like words, in such a manner as should not be piracy. It must depend on whether the air taken is substantially the same with the original."

Substantially the piracy on the part of the defendants is from that of the original matter of the plaintiff's work, and may be recognized by the reader or hearer.

The claim of the defendant that they made up their drama of *Becky Sharp* from the original novel, and that the same was accessible to him, has been well answered by Mr. Fiske in his work on copyright, page 439. The author says when the publication complained of contains resemblances striking enough to warrant the inference of piracy, it is for the defendant to show that the likeness is not the result of copying from the complainant's work. He may establish the fact that his own work was prepared without any recourse whatever to that of the plaintiff; or, admitting that he had seen or used the latter, he may show that the parts complained of in his own work were taken by him from a source other than the publication alleged to have been pirated. It will not be enough for the defendant simply to show that the passages in question are to be found in other books than the plaintiff's, and that such books were accessible to him, or even were used by him in the preparation of his own. This evidence may lessen the probabilities that there was unauthorized copying. But it must be proved that the defendant actually got the matter in dispute from the common source without copying from the protected work. It is obvious that there would be little protection for compilations and other works containing selections, quotations, citations, etc., gathered from common sources, if the charge of piracy could be successfully met by showing that the defendant might have obtained the matter complained of from the original authority. The pivotal question is not whether he might have done so, but what has been done.

In *Buly vs. Palmer*, 6 Hatchf., 294, it appeared that Buly's railroad scene in the play *Under the Gaslight* had been substantially reproduced without the authority of the author of *Boncourt's After Dark*. The defendant made many changes in his representation, both in the character of the scene and in the language. Judge Hatchford said the adaptation of the events to different characters, who used different language from the characters or language in the first play, is like the adaptation of musical airs to a musical instrument, or the addition to it of variations or of an accompaniment. The original subject of invention, that which required genius to construct it and set it in order, remains the same, in the adaptation. A mere mechanic in dramatic composition can make such adaptation, and it is a piracy if the appropriated series of events, when represented on the stage, although performed by new and different characters, using different language, is recognized by the spectator, through any of the senses to which the representation is addressed, as conveying substantially the same impressions to, and exciting the same motions in, the mind, in the same sequence of order (p. 276).

In *Buly vs. Webster*, Circuit Court of Appeals for the Second Circuit, 36 Federal Reporter, 483, held the same view and enjoined a piracy of a play and reversed the Court below on the ground that there was an attempt to use the plaintiff's play notwithstanding there had been a change in the language used and in the character of the scenes depicted.

The complainant's title of *Becky Sharp* for this dramatic composition had been duly copyrighted and was entitled to protection under the copyright laws of the United States.

It appears that the complainant has copyrighted his play under the title of *Becky Sharp*. The defendants are representing Miss Coghlan as *Becky Sharp*. The complainant set forth his play of *Becky Sharp* as founded on Thackeray's novel of "*Vanity Fair*". The defendants have advertised Miss Coghlan as *Becky Sharp* in Thackeray's *Vanity Fair*.

The title of the plaintiff's play was used by the defendants with the intention to lead the public to believe that this play was to be produced and presented to the public.

In *Shook and Palmer vs. Wood*, 32 Legal Intel. (Pa.), 264, the Court enjoined the defendants from using the title of *The Two Orphans*, and notwithstanding they were about to produce another play under the same title. In *Jolly vs. Jacques*, 1 Hatchf., 625, Judge Nelson had already asserted the same principle.

I submit to your honor that the complainant's motion should be granted, and that an injunction should issue, as prayed for in the book of complaint.

The decision of Judge Wallace reads: "A careful study of the plays of the respective parties, assisted by a reading of the novel of which they are dramatizations, has satisfied me that, notwithstanding the radical dissimilarity in the dialogue, the variations in many of the incidents, and the changes of the casts, the defendants' play is an infringement of the plaintiff's copyright. A substantial part of the plaintiff's composition has been appropriated in the play of the defendants and so commingled with it that, until the matter wrongfully incorporated has been eliminated, the defendants should be restrained from presenting their play to the public. I am also satisfied that they have been guilty of unfair competition in so advertising and presenting their play as to lead the public to believe it to be substantially the play which had become known and popular as the title of "*Becky Sharp*."

"An injunction *pendente lite* is granted, in terms following the prayer of the bill of complaint, restraining the defendants, their agents and servants from performing or representing in any form the dramatic composition known as "*Becky Sharp*."

This decision is of great importance, enforcing, as it does, the rights of an author in his original dramatization of a novel, albeit the novel itself is not copyrighted.

After election—comes A Pack of Cards. ♦♦

ington, D.C.

DRAMATIC COMPANIES.

[illegible]

TELEGRAPHIC NEWS

CHICAGO.

New Illinois Theatre Opened Roland Reed
Rests—Current Bills.

(Special to The Mirror.)

CHICAGO, Oct. 15.

Of course, the event of the theatrical season here was the formal opening to-night of the new Illinois Theatre, one of the very few buildings in this country devoted exclusively to theatrical purposes. The brilliant first-night audience represented over \$10,000 in good, hard coin of the realm, for the auction sale of seats and boxes at Powers' last Tuesday afternoon for the inaugural drew a full house, and the premiums offered for places reached over \$8,000. This was a personal tribute to Manager Will J. Davis, who has done much for the drama in this city. One of the architects testified to his faith in his landwork by paying \$245 premium for one lower box. Julia Marlowe telegraphed a bid of \$100 for a gallery seat, and Manager Harry Powers bid in the first four seats at a premium of \$30 each. Every one who is any one was there, and Miss Marlowe, here for six weeks, shared in the general rejoicing, and Clyde Fitch's play, *Barbara Frietchie*, seen for the first time here, went well, but was somewhat overshadowed on this occasion by a bunch of cabigrams and telegrams from Sir Henry Irving and others. It was a regular love feast to-night, and star and play will make a record hereafter, as the sale is enormous for the first two weeks.

Roland Reed closed a very successful engagement of two weeks at the Grand Opera House last Saturday night. He also closed his tour temporarily and left for New York after the final performance to undergo another operation. There have been many rumors about as to Mr. Reed's condition, but I am in a position to state the facts. While here he suffered much pain and he consulted a famous surgeon, who advised him to rest and undergo a slight and painless operation, which would make him as good as new. He will be ready to resume in three weeks at the outside, and he took his company to New York to hold his people together. Mr. Reed may resume in two weeks. He is in best of spirits and all talk of a serious illness is absurd. A Modern Crusoe is the best play that he has had and will be making the people laugh again very soon.

We are all pleased to notice that among those chosen by the big committee for the Hall of Fame is Thomas Jefferson. We all love Tom and regard him as a worthy successor to his father in the Van Winkle.

George Broadhurst had a front seat and a tab at the Grand Opera House last night, and saw his latest effort, *The House That Jack Built*, in which Mrs. Tennant, her daughter Jennie, and Tom Wile played a large audience. The play will be here three weeks, after which Princess Chic has a week, William Collier two weeks, and then will come the annual engagement of Mrs. Fiske.

Last Friday death invaded the ranks of our Forty Club for the second time in fifteen years, taking away one of the charter members, George W. Cone, who was widely known in the profession. He was the father of Julia Kingley, now in vaudeville, and when the telegram announcing the death of a loving father reached her she was away off in San Francisco, where she had to hide her tears behind a mask of farce. Mr. Cone was buried yesterday, the Rev. Ernest M. Steris, the Forty Club's chaplain, officiating.

John T. Sullivan passed through here the other day en route from the Denver stock to Washington.

Joseph Jefferson has been busy for a week in breaking all the records of Powers' Theatre. With *His Van Winkle* and *The Rivals* he "had 'em standing up" at every performance. In *The Rivals* that fine old actor, John Jack, shared honors as Sir Anthony Absolute. He has not played the part, by the way, for thirty-three years, and had not played it with Mr. Jefferson for forty-four years. Now will you juvenile men be good?

We are to have another opening to-morrow night. Then will the new Kelly and Leon Opera House throw open its doors, reviving a minstrel "trade-mark" of years ago. There will be a traditional first part, a minstrel olio and an operatic burlesque in each bill offered by the permanent black-facers, with Leon, Milt Burlew, Fred Malcolm, Dick Ralph, and Lew Benedict in evidence.

Joseph Jefferson is probably one of the best of the theatrical golf experts, and he can drive a Scotch high ball as far as Vardon. (P. S.: It may be just as well to state that the younger Joseph Jefferson is meant.)

This, by the way, is Mr. Jefferson's last week at Powers'. To-night he revived *The Cricket on the Hearth* and *Lead Me Five Shillings*; the *Rivals* will be repeated Wednesday, and good old *His Van Winkle* will fill out the week. Viola Allen will follow, Monday, with her new play, *In the Palace of the King*.

On the Stroke of Twelve is the bill this week at the Alhambra. Hal Reid's *Knobs o' Tennessee* is at the Academy of Music, while at the Bijou a *Homespun Heart*, another of Hal Reid's thrillers, is seen.

The first concert of the Thomas Orchestra for their tenth season will be given at the Auditorium next Friday, and Burton Holmes will give the first of his series of illustrated lectures at Central Music Hall Thursday.

A local manager further commercialized the drama by investing in a cash register the other day. Now when an actor walks up for his salary he will have it "rung up"—but let us hope that the indicator will not show "no sale."

After two splendid weeks of El Capitán at the Studenbaker the Castle Square Opera company put on *The Little Tycoon* this evening and pleased the usual large audience.

Dick Golden made such a hit in *Old Jed Frouty* at the Great Northern not long ago that he was given a return date and had two big audiences yesterday.

The stock at Hopkins gave a fine revival of *The Two Orphans* yesterday and will repeat it twice daily during the week-end.

Tom Wile, leaving company of Broadhurst's company, made his last hit here in *After the Storm*, a one-act play written by Edwin A. Baran and given at the Schiller.

The *Brigands*, *Faust* and *The Merry Monarch* will be given at the Studenbaker by the Castle Square Opera company after *The Little Tycoon*, Oct. 22, two weeks.

BOSTON.

Attractions for the Week—Excellent Business All Around—Items.

(Special to The Mirror.)

BOSTON, Oct. 15.

There was no question of the attraction to which Boston playgoers looked forward with the greatest interest to-night, for the fine audience at the Tremont indicated the deserved pop-

ularity of Mrs. Fiske in this city. She played a long engagement here last winter in *Jacky Sharp*, but that did not begin to suffice for all who wished to see her superb work in this play, and the indications to-night are that the Tremont will again have the best engagement of the season with her as the attraction. Mrs. Fiske has never done better work in Boston than she did this evening, and the tokens of enjoyment displayed by the large audience were a deserved tribute to her talents. The play was brilliantly staged and the scene at the ball before Waterloo, as before, was made a striking display. The supporting company is of remarkable strength, and effective work throughout is done by Frank Gilmore, Charles Vane, Robert V. Ferguson, Charles Plunkett, Norman Connors, Paul Gerson, Alfred Hudson, Laura Magilway, Mary E. Barber, Clara Everett, Frances Lincoln, and Agnes Bruce.

Boston had its first hearing of *The Ambassador* at the Hollis to-night, and Daniel Frohman's stock company from Italy's Theatre had their customary success when appearing before a Boston audience. The warmest welcome was for Jack Mason, who has loyal friends here and who seems even more popular than in the days when he was leading man in the old stock at the Museum.

Gertrude Henriques played effectively the character originally played in New York by Mary Manning. Later we shall see *Wholes* within *Wholes* and *The Mannequins* of June.

The *Marble Heart*, at the Castle Square to-night, was given as an interesting revival. In old days Charles Warren and Annie Clark made this a popular play for the stock at the Museum, and hence there was interest for many in comparing with theirs the work of John Craig and Lillian Lawrence. There were some in the Castle Square clientele who found the dialogue stilted and the action a bore. The next production will be *A Virginia Courtship*.

The *Sign of the Cross*, as usual, attracted a large house at the Museum and promises to have a successful engagement. The cast is very nearly the same as that of a year ago, Charles Dalton still remaining the most effective feature of the production. Gertrude Roswell no longer appears as the boy Stephans, but the part is splendidly played by Mand Warriow, who was here four years ago.

The *Gunner's Mate*, at the Grand Opera House, is a melodramatic change from farce-comedy, and was well received. The house was packed, and the work with the Rays in *A Hot Old Time*. I should think that Manager George W. Manger would look that attraction for a solid season and see if Boston could ever get enough of it.

The *Strangers of Paris* had an effective production at the Bowdoin Square to-night before a large audience. It was the first time that this melodrama had ever been given at this house, but the stock did it justice. True S. James appeared as Jargon, and Sumette Willey was Mathilde. Miriam Lawton's photographs are to be given as souvenirs to-morrow.

This is the last week of the engagement of James O'Neill at the Boston, and business still continues wonderfully good for the splendid revival of *Monte Cristo*. One thing has been especially noticeable in the patronage, and that is the number of out-of-town people coming, and the production is not to be seen on the New England circuit at all, going directly from here to the Academy of Music, New York.

Henry Jewett's personal success in *The Choir Invisible* at the Park remains as great as ever, and the third week of the run opened auspiciously to-night. Mr. Jewett has a character of which he is evidently very proud, and he plays it with added effectiveness for that reason. Judith Hathaway's success as leading lady is one of the features of the production, and her work is flawless.

The *Orphan Girl* dances merrily along her way at the Columbia, and large houses continue to be the rule. There is no rumor of anything coming to take its place. Wedding bells still continue to be a feature for the chorus here, and an engagement in Manager Chamberlain's company seems to be the best promoter of matrimony of anything yet known in Boston.

Beacon Lights is the play at the Grand this week. Severin De Beys plays Phil Gordon.

It would look as if *The Rose of Persia* were to be sent back to London ahead of its time, since Sun Toy has been placed in the position of the Museum's coming attractions formerly occupied by the Sullivan opera.

Boston people are going to Chelsea Oct. 19, when *The Christian* is played there with Lillian Vane in *Viola Allen's* character. The play will not be given here this season.

Charles Dalton's proposed starring tour has been abandoned, and he will remain with *The Sign of the Cross*. He could not find a suitable play.

E. H. Sothen and Virginia Harned concluded their engagement in Hamlet at the Hollis to-morrow business. Every seat for the Saturday matinee was sold before Monday noon, and the orchestra was under the stage for the last four performances.

Valentine Scervey made quite a success at the Twentieth Century Exposition one day last week, when she sold her photographs for charity.

Elaine Enckling, daughter of the Boston artist, will be at Nauden Oct. 31, with *Hearts of Oak*, and as that is the point of the tour nearest Boston, many of her friends in society are going to see the performance. Miss Enckling is going into vaudeville in the Spring, playing sketches written by herself. Her leading man will be Franklin Garland, brother of Hamlin Garland, the author.

G. P. Cheney was one of the interested spectators at the opening performance of *Her Majesty* here by Grace George. At one time he considered buying it for his wife, Julia Arthur.

Haberstroh and Son have started on the active work of decorating the interior of the new Colonial in Boylston Street, and there is every indication that the house will be pushed forward with such rapidity that it will be all ready for opening on Dec. 1.

PHILADELPHIA.

Park Theatre Excitement—Next Runners of New Playhouses—Bills of the Week.

(Special to The Mirror.)

PHILADELPHIA, Oct. 15.

The most important event of the week has been the sale of the Park Theatre, and the consequent imbroglio over the production of *The Adventures of Francois*. Lieber and Company announce that the play will surely be produced Oct. 28. The sale was open to-morrow.

Frank Horne has announced that he will control the new theatre to be built, it is said, on a portion of the Weightman property on Chestnut Street, below Broad Street. He has already named it the Garlick Theatre. This is the rumored theatre that I mentioned last week, to have a twenty-foot arcade from Chestnut Street, the theatre proper being on Sanson Street. To build on this site and comply with our strict building laws will be costly.

The Wyeth property, on Walnut Street, above Broad Street, was last week sold at auction for \$284,396. The lot has 69 feet front, and extends 190 feet to Chancellor Street, with an additional property 22 x 150 feet on Locust Street. It is one of the finest locations in this city for a small theatre.

The Bostonians, in *The Viceroys*, at the Broad Street last week failed to attract their usual large patronage. For their second and last week *Robin Hood* and *The Serenade* are presented. The company is not up to the standard of former years. Empire Theatre Stock company Oct. 22, two weeks.

Mr. Travis in *The Belle of Bridgeport* had a crowded and delighted house at the Chestnut Street Theatre to-night. Prospects of large receipts for the coming fortnight. *The Agout Family* in *The Star and Garter*, Oct. 29.

Ben Hur is in its second week at the Chestnut Street Opera House.

Why Smith Left Home, with a capable company, including Douglas Flint, Nellie Maskell, Lizzie May Cline, and Gus Morrison, opened to-night at Gilmore's Auditorium. Women and Wine next week.

Louis Mann and Clara Lipman, in *All an Account of Eliza*, opened to-night at the Walnut

Street for a two weeks' engagement and played a good house. *Hearts Are Trumps* Oct. 23.

Friends are well presented at the Grand Avenue Theatre, with *Bertha Crofton*, Walter Edwards, and the full strength of the *Durban-Groder* Stock company. A *Colonial Girl* is underlined.

In the production of *The Side-walks of New York*, Forepaugh's Theatre last week, the high diving specialty act was done by Arthur C. Holden and not by Paul J. Tuttle, as has been stated. Forepaugh's attraction is *The Conquerors*, with Carrie Haddiffe, John J. Farrell, and excellent stock support. The production was staged by George Leacock. Houses crowded. A Night at the Circus Oct. 22.

A *Stranger in a Strange Land* is at the National Theatre this week. Charles Drake, William Friend, Joseph Cusick, Beatrice Norman, May Anderson are the principals in the cast. *Business Fair*. Next week *Secret Service*, with Two Little Vagrants to follow.

The People's Theatre has increased patronage, owing to the benefits for the Firemen's Pension Fund, that continue until Nov. 9. *The Heart of Maryland* is a very attractive card this week. *The Gunner's Mate* Oct. 22.

The Standard Theatre Stock company gives a creditable presentation of *The Queen of Sheba*, with Charlotte Severin, Annie Tilden, and Willie Brand prominent in the cast.

Dummett's Minstrels, at the Eleventh Street Opera House, are doing a land-office business with unchanged programme.

Musical events to occur at the Academy of Music: *James Rand*, Oct. 27; *Philadelphia Orchestra*, under Fritz Scheel, Nov. 16, Dec. 14, Jan. 16, Feb. 9, April 19; *Boston Symphony Orchestra*, Nov. 5-7, Dec. 10-12, Jan. 14-16, Feb. 20-22, March 18-20.

It is a pleasure to sit through a performance at Keith's. The house has an atmosphere of refinement and the programmes are always excellent. This week Henry Lee heads the bill, followed by Charles K. Sweet, Murray and Lane, Dupont and Lathian, Sankley Brothers, the Bachelor Club, the Hawaiian Queens, Allen and Murphy, Belle Hathaway's trained animals, Frank and Don, the Schuyler Sisters, Fred Caldwell, John Le Clair, Arvello, and the biograph. Business always to capacity.

Hashim's Grand Opera House this week presents a startling array of head-liners, including Dorothy Horton, George Golden Fuller, Joe Welch, Fess Edwards, the Devoes Brothers, the Wilson Family, the Devoes, the Clarks Sisters, Frank and Gladys, Burto, Louanda, Wilson's Circus, and Bartlemas. Business immense. Manager Hashim claims an average net profit of \$2,000 a week.

WASHINGTON.

Comely, Minstrelsy and Melodrama This Week—The End of the Run of *Persia*—Philadelphia Orchestra Formed.

(Special to The Mirror.)

WASHINGTON, Oct. 15.

A large audience gathered at the new National to-night and enjoyed Primrose and Dockstader's Minstrels. The vocal first part could not be bettered, as every number is doubly cheered. The Minstrels are stronger than ever. George Primrose's specialty, "The Sunny, Sunny South," made a big hit, that was duplicated by Lew Dockstader's monologue. The olio embraces many good features, especially the Carl Dumann troupe. *Hearts Are Trumps* next week.

William Collier in *On the Quiet* began a week's engagement at the Columbia to-night before a crowded house. Augustus Thomas' play is probably the best Mr. Collier has yet appeared in. It is decidedly funny, well written, and gives Mr. Collier a chance for his peculiar methods that never fail to make a hit. Excellent support was given by Louise Allen Collier, Helena Collier, Katherine Mulkins, John G. Saville, George W. Parsons, Cranley Douglas, Thomas Garlick, Laura Palmer, E. F. Krauer, Mary Fletcher, Sochiro Oida, and Minnette Thullen. The settings were very pretty, the yacht scene in the third act being very realistic and effective. *Foxy Quiller* will follow.

King of the Opium King attracted a very large audience to the Lafayette Square. A capable company is seen in the interpretation. Katie Rossey and the Schrode Brothers are featured. This engagement concludes the preliminary season. Next week the stock company will open in *The Masqueraders*.

Manager Fred G. Berger, who is most sanguine of the success of the new enterprise, said to me the other day: "I have been asked how long the Lafayette Square Stock company would occupy the theatre. Inquiries have been made as to whether the engagement will last through the season, or whether I expect to fill out only ten or twelve weeks. I may surprise some people when I state my belief that the Lafayette Square Stock company will still be in existence five years from now. All my preparations have been made, confidently expecting that the stock company will become a permanent institution of which Washington may well be proud."

E. H. Sothen in *Hamlet* will follow *Hearts Are Trumps* at the new National.

The *Rose of Persia* had an unsuccessful week here, and with Saturday night's performance the tour ended. The company will return to England.

Elita Proctor Gitt's appearance here in vaudeville at Hashim's Academy of Music was so successful that Miss Gitt may decide to continue in the new field. Bettina Gerard filled her second engagement this season with such positive acclaim that Manager Alexander Hashim has re-engaged her for the current week.

Oliver Wallace, who played the title-role in *Monsieur Jack* here, and who has been seriously ill with pneumonia at the Garfield Memorial Hospital, is considered now out of danger, and if conditions continue favorable, she will leave the hospital this week.

The Philharmonic Orchestra, under the direction of Professor William H. Santelmann, leader of the United States Marine Band, has been organized as a permanent feature with a membership of fifty-five picked musicians. Three concerts will be given during the season, the first at the Columbia Theatre Nov. 18. Next season a tour of the large cities will be made.

JOHN T. WARD.

ST. LOUIS.

Big Business for "Way Down East"—Success of Imperial Stock—News and Comment.

(Special to The Mirror.)

St. Louis, Oct. 15.

"Way Down East" played to empty chairs at the Olympic early last Spring, and practically the same company came back to Manager Short's house last week and did a phenomenal business.

Herbert Keley and Elsie Shannon presented at the Olympic this evening, for the first time in St. Louis, *My Daughter-in-Law*. The cast includes William Elton, Verner Clarges, William Boag, Isabel Waldron, Edith Sanborn, George C. Pearce, Winona Shannon, Charles S. Robinson, and William Evans. Oct. 22, *Mary Manning*.

Mathews and Bulger did not have many celebrating with them on the Night of the Fourth, at the Olympic, after Sunday evening. Their new force did not seem to go well. Norma Whaley and Philip Ryker did a clever song and dance. Walter Jones gave a good impersonation of Walter Jones. Mathews and Bulger did their usual good team work. Roland Reed was compelled to cancel his engagement at the Century this week on account of ill-health, and Manager Short was unable to book any attraction for his Olive Street theatre, and it will therefore remain dark. Mr. Short had the promise of "Way Down East" for the Century, but at the last moment was disappointed, as Louisville could not be canceled. Jefferson De Angelis, Oct. 21.

Mrs. Gail Youstine Wolf, the St. Louis society woman, made a very successful debut in vaudeville at the Columbia last week in William Young's sketch, *Woman's Wiles*. This afternoon's

bill at the Columbia was headed by Clayton White, Marie Stuart, and Belle D'Arcy, in *The Walder-Bertrude* episode. Others are Robinson, Robert, and Whipple, Kathryn Pearl, Gordon and Lick, Weston and Walters company, Mack Sullivan, Arabin and Wagner, the Juggling Johnsons, the Harmony Four, the Lou Lee Long Trio, and the Minstrel.

Rose Melville entertained large audiences at the Grand last week in her clever impersonation of *She Hephzibah*. As to the play and the supporting company, not much can be said that is complimentary. This week, *A Midnight Bell* is the attraction. Alice Rowland is featured, and others are J. E. Gregory, Harry S. Robinson, Harry Mahan, H. E. Chase, Horace Wright, Louisa McCormick, Gus Tate, Ann Prior, Robert J. Riddell, Emma Butler, Lucy Parker, Rachel Starr, Blanche Hamilton, Blanche Cullington, Mrs. Hammond, and Lillie Lawson. Next Sunday, *A Female Drummer*.

In Old Kentucky packed Havlin's last week. Elva Ryan as *Madge* scored a decided hit. Sunday afternoon *The Tide of Life* came to Havlin's for a week's run. In the cast are Frank Kilday, Bert Dorris, Jerome Kennan, Phil McCarthy, Billy Powers, W. E. Henley, John Bell, John W. Cullfield, Clara Coleman, May E. Cunnard, Connie Thompson, and Lillie Richards. Next week, *The Bowers After Dark*.

The Rose Hill English Folly company made good at the Standard last week. This week Manager Butler offers *Harry Morris' Twentieth Century Melodrama*, presenting *Vop's Bier Stube*, *The Devil's Holiday*, and an olio including *Mareena* and *Martella*, the Johnson Trio, Masonry and Habelman, Melville and Conway, Myrtle Tressider, Udell and Peavey, and Lillie Lancaster. *Mine's City Club* is underlined.

The Imperial Stock company gave a finished production of *The Wife* last week. Maude Odell's Helen Trueman was womanly, dignified and forcefully emotional. E. J. Ratcliffe played John Rutherford with earnestness and seriousness. Grace Scott was a very sweet and dainty Kitty Ives. Louise Douglas made much of the unsympathetic part of Lucille Ferrant. De Witt C. Jennings was capital as Silas Trueman. X. Sheldon Lewis has shown himself to be a very capable actor, and his work as Mathew Culver was polished and impressive. The production was admirably staged throughout. This week Manager Giffen is offering *A Gilded Fool*. The cast: Chauncey Short, E. J. Ratcliffe; Matthew Kuthven, William Tusher; Banister Strange, X. Sheldon Lewis; Sophia Ruthven, Louise Douglas; Margaret Ruthven, Maude Odell; De Peyster Ruthven, Maurice Darcy; Jack Daryl, Donald Bowles; Rev. Jacob Howell, De Witt C. Jennings; Miss Jessica Road, Lucille La Verne; Nell Audrey Ruthven, Grace Scott; Perkins, Oliver Labadie; Jane, Grace Estelle Clark. Next production, *The Dancing Girl*.

Harry L. De Witt, a St. Louis boy, writes me that he has finished a successful tour with the Redmond Stock company and has returned to Denver, having refused an offer from the Empire Stock company of San Antonio, Texas. Mr. De Witt will enter vaudeville, opening at the Lyceum Theatre, Denver, week of Nov. 4. He sends me a name for "Bill" Hall's sourette album, Wilma Firsthandfield.

F. H. Livingston, business-manager of the Woodward Stock company, of Kansas City, was in town last week inspecting Manager Giffen's production of *The Wife*.

George Ade, author of *Mathews and Bulger's The Night of the Fourth*, was in St. Louis Friday, the guest of Harry Bulger at the Planters'.

J. A. NORTON.

BALTIMORE.

L'Aiglon Produced—Peter F. Bulley at Ford's—Shera at the Holiday Street.

(Special to The Mirror.)

BALTIMORE, Oct. 15.

At the Academy of Music to-night Maude Adams presented for the first time in America Edmond Rostand's play, *L'Aiglon*, with the following cast:

Duke of Reichstadt	Maude Adams
Flambeau	J. H. Gilmore
Prince Metternich	Edwin Arden
Count Probusch	Fanny Lyndall
Baron Friedrich von Gutz	Eugene Brown
Attache of French Embassy	Donald York
The Tailor	William Lewers
Count Maurice Dietrichstein	Edward Lester
Baron von Othman	E. Peyton Carter
Emperor Francis of Austria	Joseph Francour
Marshal Belmont	J. H. Burdino
Count Sedulsky	William Crosby
Marquis of Bombelles	Clayton Legg
Thibaut de Logat	William Long
Lord Cowley	Edward Gordon
Count Sander	Edward Jacobs
Doctor Malaffati	H. D. James
General Hartman	Herbert Carr
Captain Forest	John S. Robertson
An Austrian Sergeant	Lloyd Carlton
A Country Doctor	Frederick Spencer
His Son	Byron Onghy
Thibaut	E. B. Becker
Montenap	William
The Chamberlain	Charles Martin
Officer of the Noble Guard	Henry P. Davis
Baguio of Otranto	Charles Henderson
Gottmann	Don C. Merdill
Flonnet	Henry Clarke
Marshall	Thomas H. Elwood
Gilbert	George Klein
Baron de Logat	Frank Goodman
First Archduke	Walter Butterworth
Second Archduke	John Leeman
Archduchess Sophia	Maude Adams
Theresa de Logat	Ely Collier
Countess Napoleon Camerata	Sara Perry
Fanny Elshar	Margaret Gordon
Seramp	Frances Comstock

L'Aiglon (The Eagle) is the nickname of the unfortunate son of the Great Napoleon, variously called the Duke de Reichstadt and the King of Rome. The story of the play deals with the Eagle's life and death in exile at the Austrian Court. The crafty Metternich keeps his charge surrounded by frivolous intrigues, so that he may never trouble the peace of Europe by trying to follow in his father's footsteps. Women are hired to lure the Duke to ruin. After a stormy scene with his grandfather, the Emperor of Austria, who has recognized the right of Louis Philippe to the throne of France, the Eagle determines to regain his rights. A Corsican princess helps him to escape, and he meets the emissaries of his friends in France on the battlefield of Wagram. Here the party is surprised by Metternich's police and soldiers. Flambeau, an old sergeant-grenadier of Napoleon, stabs himself rather than fall into the hands of the Austrians, and the Duke is left alone on the stage to witness his dying agonies. As darkness falls a terrible hallucination comes over him. The trees take the shape of maimed bodies, and the moans of thousands of dying men who perished through the ambition of his father rise to his ears. He begs heaven to forgive him for having sought to renew such a strife, and there offers himself in expiation. Taken back to the palace, he dies of a broken heart.

A splendid audience greeted Miss Adams, and she was enthusiastically received. She seemed to lack confidence at the outset, but soon regained her composure, and in the scene with the tutor in history brought down the house with her description of Napoleon's victories in 1806. In the second act the scene with the little painted soldiers, representing the army of France, created enthusiasm. The interview with Metternich was delightful in its sarcasm, and was followed by a strong scene with Marshal Marmont, in which the Eagle denounces him as his father's betrayer and wins him to his cause. In this act J. H. Gilmore had a strong scene. His description of the French grenadiers following Napoleon through the wars was very effective.

The third act, showing the battle field of Wagram, was weirdly impressive. The death scene in the last act was very pathetic. The production was superbly mounted. The orchestra was directed by W. W. Furst, and the stage was in charge of Joseph Humphreys, assisted by Joseph Francour. There were only two curtain calls after the first act, but the enthusiasm increased as the play progressed. Many New Yorkers came over for the performance.

Peter F. Bulley opened at Ford's to-night in

Hodge, Podge and Co. A large audience greeted Mr. Hodge and his excellent company and thoroughly enjoyed the many bright things in the performance. In the company are Christie McDonald, Stephen Hodge, Jennie Hawley, George Sturman, Frankie Hodge, Maudie Hodge, William Sturman, Clara Wilson, Edward Garvie, Francis Wilson, and Robert Piggott. In addition there is a large and well drilled chorus. E. H. Southern and Virginia Harned will follow in Hamlet.

Shirley is at the Holiday Street Theatre. It is well staged and is presented by a capable company.

May Irwin had poor business last week at the Academy of Music.

HANDSOME BUTLER.

CINCINNATI.

Good Offerings at the Theatres—Mary Manning's Hit—Personal Items.

(Special to The Mirror.)

CINCINNATI, Oct. 15.

Whitney and Knowles' *Quo Vadis* opened to night at the Grand to a good audience. This is the same production seen here last February, though the cast is somewhat altered. Arthur Forrest repeats his admirable impersonation of Petronius, and Edmund H. Lyons again appears to advantage as Nero. Richard Buhler, who had a minor role last year, is the new Vitellius. Of the newcomers in the cast, Dallas Tyler and Robert McWade are the most prominent. Next week, *Way Down East*.

There can be no question as to the tremendous success achieved here last week by Mary Manning in *Janie Meredith*. The theatre was packed to the walls at almost every performance, and the engagement was largely of the character of a continuous ovation for the talented star and her company. Among the latter Robert Brown, Burr McIntosh, Carl Ahrendt, and Amy Elward won special recognition.

The Pike company yesterday followed Catherine with *Squire Kate*, another play never before seen in this city, and in which they appeared to excellent advantage. Manager Hunt certainly deserves the thanks of local playgoers for his enterprise in securing plays that otherwise they would not have an opportunity to see.

The German Stock company at the Grand gave a splendid performance of *Yager-Liebchen* last evening to a crowded house.

The stock company at Robinson's began its second week with a satisfactory presentation of *Hoodman Blind*. Next, *The Great Diamond Robbery*.

Because She Loved Him So is at the Walnut. The Bowery After Dark drew two packed houses at Henck's, and all seemed well pleased with the entertainment offered.

A Trip to Coneytown had good houses at the Lyceum.

For its second week Heck's Stock company puts on a version of *The Two Orphans*.

John C. Mangle arrived here last week to join the business staff of Whitney and Knowles. He is to go in advance of *Quo Vadis*.

Lon Wiswell, for many years treasurer at the Grand and the Walnut, and now advance agent for *Way Down East*, has been here for some days and was royally welcomed by many old friends. The newspapers have been reprinting all week the news of his coming, and the New York critics in praise of Henrietta Crossman in *Nell* again. Three years ago Miss Crossman was leading woman of the Walnut Theatre Stock company and made a very large circle of friends and admirers, who are rejoiced to hear of her success.

H. A. SITTON.

H. C. GOODWIN'S PLANS.

At the Garrick Theatre one day last week, a Minster man had a short chat with H. C. Goodwin, who returned from England last week. Mr. and Mrs. Goodwin (Maxine Elliott) and their company were rehearsing *When We Were Twenty-one*, in which they opened their tour at Syracuse yesterday.

We spent most of the Summer very quietly at our country place at Shooter's Hill, Kent," said Mr. Goodwin. "Shortly before our return, however, we made a trip to Oberammergau, to see the famous Passion Play, a wonderfully festive performance, on the way, we visited Munich and other German cities. While in Munich, Mrs. Goodwin had her portrait painted by Leubach. It will be hung at an exhibition this Winter.

"During my present tour, I expect to play *When We Were Twenty-one* exclusively. My New York engagement will begin in February at the Knickerbocker.

Next season I shall remain in England, having arranged to appear at the Comedy Theatre, London. Besides *When We Were Twenty-one*, that has never been seen on the other side, I shall produce two new plays that are now being written for me by H. V. Esmond and Madeline Luettie Ryley.

Mr. Goodwin has grown a trifle stout during the Summer. Mrs. Goodwin is as radiantly beautiful as ever.

THEATRE FOLK RETURN FROM ABROAD.

T. Henry French arrived in town on Saturday after spending a month abroad. He brought with him an immense stock of programmes, and has been seen almost every sort of entertainment going on the other side, and a lot of plays and contracts and things. The most notable play that came over with Mr. French was Cecil Raleigh's *The Price of Peace*, the current *Drury Lane* melodrama, which is playing to tremendous business in London, and which Charles Frohman has secured to produce here, probably not later than February.

Other plays in Mr. French's hands are *Riding to Win*, a cycle-racing sensation play by Frank Herbert and Walter Howard, and *The Worst Woman in London*, which has been making all kinds of money in the English provinces. And he has brought besides many other plays, all of which are likely to come forward here before long.

Clyde Fitch came in on the same steamer, having put in eight weeks at the Carlsbad cure and five months of European travel, presumably to forget the *Sapho* play that he wrote for sign Scherbrooke and from which he had quite paradoxically when it got into the courts here.

MRS. LE MOYNE'S PRODUCTIONS.

The special performances of Browning and other plays will give additional artistic interest to Sarah Cowell Le Moynes' engagement at Wallick's Theatre. The first of these special performances will occur on the afternoon of Oct. 26, when Browning's *In a Balcony* will be produced for the first time in America, with Mrs. Le Moynes and Olin Skinner as co-stars, supported by Eleanor Robson, who has been specially engaged by Lieber and Company for the production. The scenery has been painted by Homer F. Emens, and the costumes were designed by Virginia Gerson.

In a *Balcony* will be preceded by *The Land of Heart's Desire*, a one-act play by W. R. Yeats, also seen for the first time in America. A carefully selected cast will interpret it.

On the evening of Oct. 25 Mrs. Le Moynes will give the initial performance of a play in one act by Bernard Shaw, entitled *The Moment of Death*, or, *The Never, Never Land*. It will be made a part of the regular bill, following the performance of *The Greatest Thing in the World*. In the cast will be Mrs. Le Moynes, John Glendonning, Robert Edeson, Charles Stanley, and Alphonse Ethier.

ANOTHER LOST RIVER.

The success of *Lost River* at the Fourteenth Street Theatre has been so great that the present company will remain there indefinitely, and Lieber and Co. are now organizing another company to fill the time booked for the play out of town. The new company, it is said, will be the equal of the first one, both in personnel and in scenic equipment.

THE FOREIGN STAGE.

LONDON.

A Parlor Match Produced—Barrie's Latest Play—Other New Dramas.

(Special Correspondence of The Mirror.)

LONDON, Oct. 6.

My multitudinous American friends will, I am sure, be glad to know that the several plays produced in this city this week, the most enthusiastically received was *A Parlor Match*, as presented by Charles H. Hoyt. The reception as you please produced in which, as some of your managers say when they announce "the plot stops at 8.15," is a great tribute when you come to remember that so many of its turns and funny business have been pilfered both by English and American variety folk, to have trotted out these wheezes and gags continuously in the variety bills and pantomimes of this right little, tight little island. Your American players in *A Parlor Match* all scored heavily, especially Christopher Bruno as I. McMorley, Alfred C. Whelan as Mr. Hoss, George D. Davis as Ephraim, William Armstrong as Ralph, Edward Mack as Asa High, Mabel Russell as Lucille Kidd, Emma Brennan as Euphonia, and Isabel DeArmond as Innocent Kidd. Much disappointment was felt at Frank Elitche, a great favorite in London, being unable to appear, in consequence of illness. His character, however, played by a good low comedian of British birth, namely, J. J. Dallos. Of course, a play of this sort does not call for searching criticism, and most of our journalists have been content with light. One or two superior critical snuffers, however, have played some critical methods, as if it has been the first performance of *Hamlet* or *The School for Scandal*.

I have also to record the success of a little comedy-drama by Madeline Luettie Ryley and produced on Thursday at the Garrick in front of J. M. Barrie's new play, *The Wedding Guest*. Mrs. Ryley's little play is entitled *Realism*, and shows a lady dramatist, finding that her journalistic husband considers the chief scene in her new play quite too unbecomingly, rehearses it with an actor, who strangely enough is full of vanity and rehearses it in such a fashion as to make the husband believe it to be true and behave like a domestic volcano in consequence. In spite of this little play strongly interfering with the cackling of late comers, it scored a hit, and so did the authoress, as the lady dramatist. The strangely vain actor was finely impersonated by Henry Vihart, and the lightning husband, a very well played by his noble lordship, the Earl of Rosslyn, stage-named James Erskine. I can assure you that his lordship is becoming quite an actor.

Tonight's *Wedding Guest*, this new play of Barrie's is still causing newspaper argument by reason of what is recorded as the non-solution of the sex problem involved. As a matter of fact this play, painful as it is, and dealing with the marriage of a pure and innocent girl to a young artist who not long before broke off with a dancer with whom he had, as Mr. Pinner would say, "kept house," by no means so sexual as a description of it would seem to imply. It is in many respects intensely dramatic, setting forth the good old text that God is not mocked and that whatsoever a man soweth that shall he also reap. The first act shows what has never before been seen on any London stage—namely, a Scotch wedding in a Scotch house. The sudden appearance at the wedding of the "other woman," now mother of a child by this bridegroom, is dramatic and telling in the extreme. The second act shows the sufferings, both mental and physical, of this mother who is not a wife, and the unhesitating efforts of the new bride to help the mother and child whom she believes to be perfect strangers to her husband. This act is full of the utmost poignancy. The third act is very much weaker than the other two, and the piece certainly ends in a comparatively unsatisfactory manner, for, after considerable domestic storm and stress, and after the confession of the guilty bridegroom, he and his two-day's bride rapidly make it up with each other and with the "other woman," and, leaving her to go her own road, depart to their matrimonial nest. Some delay, indicating that the bridegroom may perhaps be forgiven later on, showing proper repentance, might certainly have been introduced into this tag. Moreover, the author, although in most parts of the piece showing that his real desire is to take the side of purity and chastity, has insisted rather too much upon the details of the aforesaid illicit "housekeeping."

In the second place he has spoiled the otherwise beautiful character of a sympathetic maiden aunt by giving her lines that show that, after all, she seems to think that any husband, however spotted and paltry, is better than no husband at all. If these little blotches were removed, as they easily could be, *The Wedding Guest*, in my opinion, would be highly useful as well as a brilliant piece of work.

The *Wedding Guest* is artistically acted, especially by young Henry Irving as the guilty bridegroom; his charming wife, Dorothea Baird, as the innocent bride, and Violet Vanbrugh as the "other woman." Other excellent impersonations are given by Brandon Thomas as the bride's somewhat selfish father, Mr. Vihart as a Scotch minister, by Kate Sargentson as the gentle maiden aunt, and his aforesaid lordship, the Earl of Rosslyn, as the best man.

Another important production of the week has been a play written by Mrs. Oscar Reisinger and entitled *Jim Belmont*. It is another of these far too prevalent plays which deal with the aforesaid sex problem. "Jim" is a music-hall sort of the somewhat forty type, who out of pure love rather than pure crossness marries a man who has also previously "kept house" with somebody else. At the time "Jim" marries him he is comparatively poor. In due course, however, he inherits extensive estates. Then the other woman, although now married herself, turns up to ensure him in her toils. This chaos comes and seems likely to stop. In fact, there is terrible trouble around the balance of the time. Being Mrs. Reisinger's, the play is, of course, cleverly and often powerfully written, as is her work. Whether the play is of a superior kind is another matter. Although played at a suburban theatre, namely, the Metropolitan, *Jim Belmont* has a powerful cast, including Edmund Maurice, Charles Rock, E. M. Robson, Joseph Wilson, Herbert Sparling, Entrance Lamb, and Esme Reisinger. They all played well, although the clever Esme was somewhat too refined for the grammarless but good-hearted *serio*.

I am afraid that we are in for some more of these sex plays. Anyhow, Henry Arthur Jones' new drama, Mrs. Pinner's defense, due at Wyndham's next Tuesday, threatens to be of this stripe. So does a new play called *Mr. and Mrs. Daventry*, which Frank Harris, a London journalist, has written for Mrs. Patrick Campbell. Some scenes in this are said to be of a very curious kind. So, of course, we are all centre noses looking out for them.

The new Lyceum play, *For Auld Lang Syne*, is due to-night. Sir Henry Irving, who has made a magnificent programme for the big *Galveston* fund matinee, on Oct. 16, will two days later lay the memorial stone of the new Grand Theatre, Woodwich. A big combine is to-day being formed by certain musical play managers to fight against the present high salaries of singing artists.

MEXICO.

Opening of the Renacimiento—Plans for An American Stock Season.

(Special Correspondence of The Mirror.)

MEXICO, Sept. 20.

The opening night of the new Teatro del Renacimiento was both a brilliant, musical and social event. By 8.45 the theatre was filled, and a few moments after the orchestra played the

national hymn, announcing the arrival of the presidential party. As President and Mrs. Diaz, accompanied by Mr. and Mrs. Lorenzo Elizaga, entered their box, the audience rose and applauded heartily. The hymn was followed immediately by the overture, and the curtain rose on *Aida*. The opera was a wise selection, as it is a great favorite in Mexico. Señor Bileto is the best *Kados* Mexico has heard for a very long time. He is singularly gifted, possessing youth, a fine presence, being fully six feet, grace of action, and a superb voice. I have heard no tenor in Mexico who can be favorably compared to him. The honors of the evening were shared by Señora Mirenel, who is young, good to look upon, and the possessor of an exceptionally fine voice. Her vocalization is delightful, and gives evidence of thorough training. Besides these advantages she has the dramatic temperament, and plays *Aida* in splendid grace, and with all the fire the part calls for dramatically. Señora Sartori has a full, powerful voice, which at times she uses well, and again badly, adopting the very objectionable *fremolo*. Señora Elone was a very satisfactory *Anonastro*. His make-up was very good. This is the exception in Mexico, where this branch of the dramatic art has not been completely developed. Señor Nicoletti Kornan sustained the role of the chief priest with dignity and sang well. Señores Francalancia and Lippi were acceptable in their respective roles. The weak part was the chorus, especially the tenors, who sang quite half a note below. The trumpeters, though warmly received, played quite badly. The costumes were only fair, and some of the accessories by no means coincided with the stage settings, which were fine. Señor Bileto directed, and the audience testified their approval by calling him before the curtain. He is favorably remembered here.

The *Renacimiento* can count comparison with the finest theatres of the world, and I can recall no theatre in New York that equals it in splendor of decoration and lavish expenditure. This and the elegant costumes of the ladies made the scene a very gorgeous one, and one which is only equalled in the United States by a grand opera night at the Metropolitan.

Since the opening night we have had *Manon* four times, *La Boheme* twice, *Lucia* twice, and *Il Trovatore* once. In *Il Trovatore* Señor Bileto and Señora Mirenel were magnificent. After Manon's great solo in Act III Bileto was recalled seven or eight times. Señora Mirenel's Eltonora was capitally conceived, and splendidly executed.

A good about *Manon*, in which the other two principal members of the company have appeared, and with a no small measure of success, though they are not the equals of the two singers of whom I have just spoken. Señora Zilli was a delightful *Manon*. She has youth, and is quite pleasing to gaze upon. Her voice is light, though very sweet. She marks much of its effectiveness, however, by an objectionable tremolo, which leaves one in doubt as to just where she is singing. The portrayal was an intelligent one, and she handled the supper scene with admirable effect. Señor Ortiz has a fine speaking part for him a place of importance in the operatic world. He also has youth and a voice of rare sweetness, though of no very great volume. The supper scene he handled splendidly. His voice is under seemingly perfect control, and in this respect I believe he is the superior of any member of the company.

This week we are to have good *La Traviata*, with Padovani as *Violetta*. Señora Farvan was with us last season at the National.

There is some talk of organizing a company here among the members of the American colony, for the purpose of importing a strong dramatic company from the United States. It is the intention of the promoters to bring down a first-class stock company, provided the English-speaking colony will subscribe for season tickets enough to guarantee the expense of procuring the company. A popular programme consisting of all the late Eastern successes, will be put on if the scheme is carried out. Should any manager, or company consider this matter in any light, I will gladly give them any and all information upon the subject, but I will say now that unless so much money is forthcoming, they had better remain away, as it is far to Mexico and return, and walking is not good. To take any risk whatever would prove fatal to the pecuniary end of the scheme in my poor judgment.

We are to have *Galveston* Night at the Arben Theatre Oct. 5, as Señora Fabregas has most generously donated her services and those of her company for the aid of the sufferers in *Galveston*. *La Tierra Baja* (The Low Land), a fine production of the realistic school, will be given.

GUINO MARIANI.

JAMAICA.

Another Opera Company—Sudden Death of a Russian—Amateur Doings.

(Special Correspondence of The Mirror.)

KINGSTON, Sept. 23.

The Theatre Royal has not been opened since the departure of the Azzali Opera company.

Señor C. Lamella, representative of the Rafael Tomba Italian opera company, arrived on the *Edo*, Sept. 9, for the purpose of arranging a short season here. The company will arrive next week.

The Odd Fellows will hold a concert in Falmouth, Sept. 27.

Professor Perez, who arrived in Port Antonio with a company of three Italian performers, from Kingston, died suddenly at his lodgings, Sept. 13. Death is supposed to have been due to cardiac disorder. Professor Perez was well known as a violinist of great ability. He was a Cuban, and fought in the former rebellion. He then settled in Jamaica. When the recent insurrection broke out he went over and joined the rebels and did good service. He returned after the war and was engaged in his profession throughout the country. He was in the orchestra of the Azzali company.

The Kingston Operatic Musical Society (amateurs), organized by Jean Schaefer last Spring, and having now a membership of eighty, will give their first grand concert Oct. 6, at the Collegiate Hall. There will be two grand choruses, trios, quartets, and a dramatic sketch. The soloists will be Mrs. Kiburn, Mrs. Purden, Mrs. M. de Mendoza, Miss Jacobs, Mr. Lyndo, Mr. Schaefer, and Mr. Goeh.

Mrs. Lewis and Mr. Schaefer are engaging a cellist and soprano from your city to assist them in the coming season's concert and recitals. They will also establish the Kingston Academy of Music.

OBITUARY.

Heinrich von Hagen, the distinguished German pianist and composer, died at Westphalia, on Oct. 11. He was fifty-seven years of age, and had acquired position and fame in his native land. His best known compositions are an *oratorio*, entitled "The Birth of Christ," and a *symphony*, entitled "The Birth of Christ." He also wrote two *symphonies* and a number of less important works. He was a member of the Berlin Academy of Fine Arts, and at the time of his death was president of the Westphalian Association of Composers.

Sanford Macdonald, a member of the Bowery After Dark company, died at the Post-graduate Hospital in this city, on Oct. 19, of typhoid fever. Mr. Macdonald was only twenty-five years old, and had been a member of the company for six years. He had a wife, Mrs. Macdonald, a father, two brothers and three sisters. The funeral services were conducted by the Rev. Dr. Houghton in the rooms of the Actors' Fund last Wednesday.

John I. Duff, son of the late John A. Duff, died at the stricken bed at 146 West 11th St., N. Y., on Oct. 19, of typhoid fever. Mr. Duff was thirty-two years of age, and had been in ill health for some time, and had been in a sanitarium for six months. His brother, James C. Duff, was with him at the last. The remains were brought to the city and funeral services were held last Friday at the Church of St. Francis Xavier.

William Stille, a gallery ticket taker at the Playhouse Theatre, fell dead while on duty Oct. 19. He was thirty-two years old. Heart failure caused his death.

After election—comes A Pack of Cards.

JOSEPH ARTHUR'S PRONUNCIAMENTO.



For a week past a rumor has been floating about town, propounded by printed words and wagging tongues, to the effect that Joseph Arthur is about to lay aside the tools of the playwright's trade, and retire to his farm on Jupiter Island, Florida, there to spend the remainder of his days. The bit of gossip was not without a small foundation of fact; and in unearthing the fact a *Minut* reporter discovered a temperamental peculiarity of Mr. Arthur's.

It appears that immediately after the first performance of every one of Mr. Arthur's plays he has declared emphatically, dramatically, and quite as though he meant it, that the play just produced would be his last. "Never again," Mr. Arthur has declared many times, "will I go through the work and worry and excitement of writing and producing a play." And a month or two after each declaration he has straightway set about devising a new plot and inventing a new mechanical effect which will at one and the same time execute his villain and raise his hero to the pinnacle of melodramatic virtue.

Heretofore Mr. Arthur's stereotyped proclamation has been heard, understood, and immediately forgotten by his friends. But on the night of the first New York production, at the Fourteenth Street Theatre, of *Lost River*, the ears of a passing stranger caught the words, and at once "the retirement of Joseph Arthur" became a matter of news.

The truth is that the author of *A Still Alarm*, *The Gay Mr. Lightfoot*, *Blue Jeans*, *The Corn-cracker*, *The Salt of the Earth*, and *Lost River* has a new play nearly completed which will in all probability come under the calcium glare within a year's time. It is a fact that Mr. Arthur has gone South—but only as far as Philadelphia—and his "retirement" there will last no longer than a week. The purposes of his visit are unknown, though possibly a clue to his intentions may be found in a brief conversation that a *Minut* man had with him as he boarded the ferry boat. "Do you know where I can buy, borrow or steal a second-hand laurel wreath?" asked Mr. Arthur. "Perhaps at a confectionery," suggested the reporter. "True," said Mr. Arthur. "I want a laurel wreath and two cases of champagne and a big tree to sit under. Then I can probably celebrate the success of *Lost River*." Thereupon the playwright departed for Philadelphia.

QUES.

John G. McDowell's old fox terrier, "Flo," died on Oct. 1 in Detroit, Mich. She was well known in the profession, having been on the road for the past twelve years.

Emily Lascelles and Aubrey Noyes were married in this city on Oct. 11.

Robert Grant's novel, "Unleavened Bread," is being dramatized by Leo Dietrichstein.

E. S. Willard has commenced rehearsals of Elwyn A. Barron's play, *Punchinello*.

James A. Horne and Augustus Thomas will address a political mass meeting at the Casino on Sunday evening. Marcus R. Mayer has the tickets at 1550 Broadway.

Lieutenant H. W. Donath, of the Fourteenth U. S. Infantry, a member of the profession for nine years, has returned from service in the Philippines, and China.

Mr. and Mrs. Herbert Labadie (Mary Van Tromp) celebrated the seventh anniversary of their marriage at the home of their brother, Joseph Labadie, Detroit. W. F. Pagett will direct Mr. Labadie's tour in Faust. Their season opened in Baraboo, Wis., on Oct. 2.

Kirke La Shelle was the busiest man in town yesterday, receiving applicants for positions in his No. 2 Arizona company. There were fully fifty people in line outside his office door until late in the afternoon. The company will begin its tour about Thanksgiving time.

Edwin Lee Tanner has been ordained as a minister of the Protestant Episcopal Church. He has been officiating as assistant to the Reverend Walter E. Bentley in this city.

James Armagh Donahy, supported by amateurs, played Kathleen Mavourneen at Terrytown, N. Y., on Oct. 11, with such success that he may star next season in an Irish play.

Maud Light gave an excellent performance of Princess Marie Orellie, Bertha Galland's original role, in *The Pride of Jennie*, with James K. Hackett's company at the Amphion Theatre, Brooklyn, last week.

Wallace Murro and Percy Sage have secured *The Pride of Jennie* for next season. Howard Gould probably will play James K. Hackett's present part.

George W. Lederer's application for a stay in Henry E. Sire's proceedings to dispossess him at the Casino was denied in the City Court last week. Later, an effort by Mr. Sire to secure immediate trial of the case was squelched by a stay granted by Justice Lacombe.

Born.

HILL, on Oct. 7, at New York city, to Mr. and Mrs. Harry Hill, a son, Augustus Robert Harvey Hill.

McNITT, a daughter, to Mr. and Mrs. Frank McNitt, at Westchester, N. Y.

Married.

NOYES, LASCELLES, Aubrey Noyes and Emily Lascelles, in New York city, on Oct. 11.

TILLES, WORMSER, George Tilles and Lillian Wormser, at South Amherst, N. Y., Oct. 7.

WASHER, OPPENHEIMER, Jacob Washer and Rosa Oppenheimer, at San Antonio, Tex., Oct. 7.

WEINHAUT, NINE, Harry Weinbaum and Anna May Nibbach, at Chicago, Oct. 10.

WILLS, HEISTON, John Wills to Kate Heiston, at Chester, Pa., Oct. 10.

Died.

DELL, a daughter, to Mr. and Mrs. J. A. Dell, at New York city, on Oct. 10.

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THE NEW YORK DRAMATIC MIRROR

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IS MR. BENNETT IN TOWN?

It is said that JAMES GORDON BENNETT is in town. There is little but rumor about Mr. BENNETT's movements nowadays in this city outside of the *Herald* establishment, where the traditions of Mr. BENNETT's activities in correcting departures from his original ideas as to the presentation of news and in punishing violations of its ideals of journalism by those of his employees that at times forget his occasional alert attention to his newspaper and his unexpected appearances to "shake up" persons that need shaking up may still prevail, or they may not still prevail. To the casual observer it would seem that Mr. BENNETT not only is not in town, but also that for a long time he has relaxed his formerly close supervision of his property.

If it be true that Mr. BENNETT is in town, however, it must also be true that he continued his news reading to his own newspaper, for if he really did read the news as it comes from its sources and is published in other newspapers he would quickly see that in at least one department of the *Herald* the news is colored, twisted and falsified to suit the purposes—whatever those purposes may be—of the editors in charge of that department. If Mr. BENNETT should remain in town for a little while—if really he is in town—and should even casually scan the dramatic department of the *Herald*, he would soon discover that that department is written and edited in the interests of the dominant member of what is known as the Theatrical Syndicate and the persons associated with that member. The *Herald*, in short, as Mr. BENNETT might easily discover, has degenerated to the point that it now is looked upon, as to its dramatic department, simply as the "press sheet" of CHARLES FROHMAN and those associated with CHARLES FROHMAN in the business of the theatre.

In years past the *Herald* has been eccentric as to the conduct of its dramatic department, but not until within a comparatively short time has it laid itself open to the charge that it falsified news in the interest of any person. Even when the *Herald* used to boast that it did not employ a dramatic critic, and when it used to lay stress upon the fact—apparent enough without emphasis—that it sent to the theatre to "report" dramatic events one of its police headquarters men, or one of its race-track men, or one of its baseball writers, that journal carried the respect even of those of its readers that expect to read dramatic criticism written by a person at least superficially familiar with the technique of the theatre, because these readers were bound to admit that the *Herald* was honest in the matter, and they praised the dramatic department of the *Herald*, if they perused it at all, with the expectation of enjoying something akin to humor in it. And they were not disappointed, for they found the terminology of popular sports and a popular court in new contexts that were amusing. When they wanted to read

dramatic criticism they took some other newspaper.

The most unblushing and deliberate of the falsifications of news in the dramatic department of the *Herald* was seen on Sunday, when this was found in that department:

JUDGE WALLACE, of the United States Court, has made permanent the injunction against Miss COGILAN, restraining her from presenting her father's version of "Vanity Fair." The injunction was asked for by Mr. LANGDON MITCHELL, who dramatized the Thackeray story for Mrs. FISKE, under the title of *BUCKY SHARP*, and who declared the COGILAN play to be an infringement.

Judge WALLACE did not restrain Miss COGILAN from presenting "her father's play." The Judge in his decision did not say anything about "her father's play," and in fact Miss COGILAN's father, the late CHARLES COGILAN, did not write a play based on "Vanity Fair." He simply dictated a short scenario of a part of such a play during his last illness. The persons that pirated Mr. MITCHELL's play falsely advertised their representation as a play by the late CHARLES COGILAN. Mr. MITCHELL did not, as the *Herald* states, "decree the COGILAN play to be an infringement," for it was impossible for a part of a skeleton of a play to be an infringement in the matters at issue, clearly though briefly defined by Judge WALLACE in his memorandum of decision.

The *Herald's* publication in this matter was not only a misrepresentation of the facts, but also a falsification of a decision by a Judge of the United States Circuit Court. There might have been some excuse for the *Herald* if that newspaper had based its publication on a street rumor picked up by one of its reporters and carelessly phrased, but there is no excuse in view of the fact that the *Herald*, in common with other New York newspapers, received an official dispatch based on the clearly-worded decision of the Court and sent out by the Associated Press from Utica. That dispatch, or its substance, the other newspapers printed without mutilation or falsification, and the fact that the *Herald* is convicted by its contemporaries of mutilation and falsification of the news is called to Mr. BENNETT's attention—if Mr. BENNETT really is in town.

CONCEIT AND SUBSERVIENCE.

THE recent successful revival of *Hamlet* in this city by an ambitious and earnest actor, whose artistic purpose was backed by a will power strong enough to run counter to the "judgment" of his business associates, will have sequels. One sequel preliminarily excites mirth.

The commercial instinct dominates the theatre to-day, and the commercial instinct naturally has nothing to do with SHAKESPEARE as an original proposition. If young ambition—backed by its own money—demonstrates that SHAKESPEARE really may become a factor in the theatre, it is to be expected that the tribe that holds aloof from experiments with art and buys its theatrical goods "in the market" will hasten to imitate a SHAKESPEARE success.

A manager that imports his stage stock from Europe after "the goods" have acquired a market value announced on the heels of *Hamlet*, after *Hamlet* was forced out of town at the beginning of its success, that he—the manager—purposed to star in *Hamlet* an actor of prominence who also is a playwright of note. It is not to be wondered at that the *Herald* mistook this announcement as an announcement embodying great originality and "spread" it on the very day that it insignificantly noted the production of a play that really has made the hit of the season on Broadway. The *Herald* coughs whenever the manager in question takes cold, and it pays little or no attention to any enterprise of the theatre in which the manager in question as the chief of the Syndicate is not interested.

It is to be wondered at, however, that the actor, whose name the manager assured the *Herald* he did not take in vain, should be willing to figure as the plaything of this manager's vulgar conceit. This is not said in prejudice of the actor's possibilities in *Hamlet* or in any other play known to dramatic literature. He is not only a remarkably clever actor but a remarkably clever playwright as well. Formerly he was an independent sort of person—one with the legitimate independence that is the privilege of a brainy man to emphasize—but of late he has shown a subservience to the prevailing commercialism in the theatre that must have become abject if this statement by the manager in question involving him, accepted and published seriously by the *Herald*, be not an attempt on the part of that manager to pose as a humorist:

He will say yes, I know. You may say so positively. I have every confidence in him. He has confidence in my judgment, and will follow it. He will play *Hamlet* in New York and play

it admirably. He and I have never discussed *Hamlet*, but I know his intellectuality, his keen analytical powers as applied to every character he has played.

If this be not an attempt at humor, and if it represents the state of things, the daily contacts of this actor and this manager must be interesting, though monotonous. One can imagine the manager saying: "I have ordered you to wear in the morning a new suit of clothing. I like it, and I know you will, for you always rely upon my judgment," or "I have arranged for your dinner. It will not be necessary for you to scan the bill of fare. I am so familiar with your likes and your digestion. You have perfect confidence in me, I am assured," or "That style of boot does not become your foot. Let me order a pair for you. I know just what you want," and so on throughout the happy details of the day.

American Dramatists Extended.

Lynas R. Glover in *Chicago Times-Herald*.

In view of certain available facts, it would appear that both Charles and Daniel Frohman are inclined to take a too dual view of playwright conditions in the United States. The other day Daniel Frohman said to a reporter:

"My brother Charles and I have spent thousands of dollars on American dramatists within the last few years, only to find that they cannot write good plays. No one has been more willing than Charles Frohman or myself to foster native talent in the matter of play making, but it simply will not foster."

This seems a very extraordinary statement, however true it may be in certain particulars. Among the greatest successes Charles and Daniel Frohman ever enjoyed have been through the medium of such American plays as *Shenandoah*, *The Wife*, *The Charity Ball*, *The Girl I Left Behind Me*, and *Secret Service*, while *Boat Race*, *The Heart of Maryland*, *An American Citizen*, *Arizona*, *Barbara Fritchie*, *In Missouri*, *Zaza*, and a score of other similar plays, made in this country, are certainly not to be forgotten. It is scarcely to be expected that our play makers would produce so many dramas as the combined talent of England, France and Germany, but a fair comparison with England at least would not prove unfavorable. The English plays mentioned in the *Empire* list were in the main of ephemeral and trifling interest, and while we recognize Friers as a master, the dramas uttered by Grundy, Jones, Shaw, Carlton, and Edmund have not been of such quality as to cause any feeling of despair in the bosom of the American dramatist.

Mr. Frohman Mistaken.

Brooklyn Times.

"My brother Charles and I," Daniel Frohman is reported as saying, "have spent thousands of dollars on American dramatists within the last few years, only to find that they cannot write good plays. We have to go abroad for our play material. Otherwise, we couldn't keep our theatres open. No one has been more willing than Charles Frohman or myself to foster native talent in the matter of playmaking. It simply won't foster."

If this quotation be accurate, it is a pretty severe slap at the American dramatist. But accurate or not, it still remains to be justified by the facts. The foundations of Daniel Frohman's fortunes were laid by American dramatists—*Belasco* and *Wells*, who wrote *The Wife* and *The Charity Ball*, plays which turned the tide of adversity at the Lyceum Theatre. Mr. Frohman's first successful star, E. H. Sothern, was not successful until he had appeared in another American play, *Lord Chumley*, since which time he has presented *Sheridan*, by Potter, and *An Enemy to the King*, by Stephens—both American successes.

Charles Frohman got his first successful start with *Bronson Howard's* *Shenandoah*. He was a poor man before that. His stock company came into existence with *Men and Women*. It has depended largely upon English plays, a number of which have failed flat. Charles Frohman has in late years made "big" money with *Secret Service*, *Barbara Fritchie*, *Too Much Johnson*—virtually an American play, so widely did it differ from its French prototype. A good many successes have emanated from other quarters. This season has to date shown *Ben Hur*, *Arizona*, *Cold West*, *The Prince of Demos*, *Richard Carvel*, in the Palace of the King, *Sag Harbor*, and some others. Mr. Frohman must be mistaken, after all.

"The Flying Band" Extended.

Chicago Tribune.

If Mr. Frohman speaks the truth, one is ready to extend a pitying hand to him, for failure is almost upon him. What must be the feelings of such a noble-minded disciple of art for art's sake on discovering that the world no longer has plays good enough for him to produce. That he should end of life has returned near empty handed. The fruits of his journey of a year ago, were spread before Chicago audiences during the month that ended a week ago. By the taste of them it is given to us to know how close Mr. Frohman must feel he is to his doom. The three plays then disclosed represented a summer's search in English fields. At one time during the year they had a fourth companion, a play entitled *An Interrupted Honeymoon*, and dealing, as usual, with the dramatic trinity, the man, the wife and the other woman. Even in New York, which loves to call Mr. Frohman the successor of Augustin Daly, it failed outright. Of the survivors, *The Man of the Hour* was tasteless. *The Ambassador*—no less foreign because written by an American self-called author—had but a single flavor and pulled, while the last, *Wheels Within Wheels*, was bitter to the palate, though stimulating to a degree which lifted it above the earlier twin.

One can imagine that the manager has cause for pessimism, for his favorite company could not have made much money in New York last season, and it garnered even less in Chicago this fall. He took to speech, it will be observed, soon after the end of the Chicago engagement. Possibly, also, his depression was due to another cause. It was only a few days ago that James K. Hackett, who has been a decided financial standby of late, informed him that after this season he would guide himself.

For the time being it would seem that Mr. Frohman walks under a cloud, and mistakes its shadow for perpetual gloom. Things may brighten in a little time; plays enough may be found—even across the sea—to keep the Frohman theatres open for the balance of the season, at least, and next year the native dramatists may consent to allot more of their efforts to them.

At the present time the American playwrights are giving their dramas to managers who talk less about "fostering home talent" and say more plays. And even with the truth of this assertion ready for demonstration, it is worth while to point out that the plays making the most money to-day for the brothers Frohman are by the despised American writers. The productions of the Fall enter themselves into the calculation.

Perhaps Mr. Frohman was not as exact as he intended to be. It may be that he meant he could not get plays sufficiently morbid from home authors. In that event Henry Arthur Jones' latest study in social disease, *The Licker's Carnival*, described by the *Tribune's* London correspondent as "too untruthful for self-respecting players; morbid, ugly, and disgusting throughout; containing not a single healthy line and

precious few clever ones," doubtless would be snapped up by him but for one thing—Charles Frohman already has the American rights.

Dramatic Criticism in New York.

The Fourth Estate.

It is a lamentable fact that there are in New York so few first-class critics of the drama.

Just why this is so is hard to say. Either the newspapers exercise little care in selecting their dramatic editors or the supply is not equal to the demand.

Unless a newspaper's dramatic department is conducted without interference from the business office it can never command the confidence of the public.

Criticism to be valuable must be honest. If a writer for any reason praises a play that is notoriously bad he injures the journal by which he is employed more than he helps the theatre in which the play is presented.

The praise that may be purchased is a poor commodity, for it has no value. No intelligent person is long deceived by paid puff.

A dramatic critic of the best type must be broad minded. He must have no prejudices. He cannot hob-nob with actors and actresses and keep his pencil free from him, however good his intentions may be.

It becomes necessary sometimes to say harsh things about managers and players for the good of the stage. If the critic is afraid to tell the truth, even though he steps on somebody's toes, he has no business to be a dramatic critic.

QUESTIONS ANSWERED.

[Responses by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

A. T., New York: The New York Conservatory of Music has classes for vocal training.

JENNY, Philadelphia: Players may be addressed in care of THE MIRROR.

L. D., Greensburg, Pa.: Grace Gordon is with the Alice Nielsen Opera company this season.

J. P., New York: Applications for copyright should be addressed to the Librarian of Congress, Washington, D. C.

ALICE, Memphis, Tenn.: The Arnold Opera company are playing at the Broadway Theatre, Denver, Col.

J. W. SMITH, Troy, N. Y.—R. H. Russell and Company, No. 3 West Twenty-ninth Street, published the Maude Adams souvenir book. The other books mentioned may probably be obtained from the managers of the actresses in question.

A. B. H., New York: An advertisement in THE MIRROR would probably bring about the desired result. Of course you would have to prove your reliability and aptitude for the position.

R. D. W., Seattle: A dramatic arrangement of Bulwer Lytton's novel, "The Last Days of Pompeii," was presented at the Bowery Theatre, in this city, by Thomas Hamblin in 1855. Other productions were made here in 1859, 1867, 1863, 1865, 1866 and 1867, Edward Eddy appearing in one or two of them.

F. L., Omaha: 1. The Prisoner of Zenda was produced at the Lyceum Theatre, in this city, on Sept. 4, 1895, with this cast: Rudolf the Fifth and Rudolf Kennedy; E. H. Sothern; Michael, A. K. Lawrence; Colonel Supt. Rowland Buckstone; Fritz Von Tarsenheim, Howard Gould; Captain Wentworth, Morton Sellen; Det. Chard, Daniel Barrett; Bertram Bertrand, Sam Sothern; Marshal Strakenze, C. F. Elckton; Lorenz Teppich, Henry Tulbot; Franz Teppich, W. R. Woodall; Lord Topham, W. L. Branncombe; Horace Glyn, Guido Murburg; Ludwig, Charles Arthur; Toni, E. Erlange; Josef, John J. Collins; Princess Flavia, Grace Kimball; Antoinette de Mauban, Marie D. Shustell; Franz Teppich, Kate Pattison-Sellen; Countess Von Stradain, Miss Hadden; Countess Von Rieberg, Miss Drew; Amelia, Bertha Bartlett. 2. E. J. Morgan has not played in The Little Minister with Maude Adams.

E. J., Brooklyn: 1. The Importance of Being Earnest was produced at the Empire Theatre, in this city, on April 22, 1895, with this cast: John Worthing, Henry Miller; Algernon Moncrieff, William Faversham; Rev. Canon Chuzzle, D. D., W. H. Crompton; Merriman, J. F. Whitman; Lane, E. Y. Backus; Hon. Geraldine Fairfax, Viola Allen; Lady Bracknell, Ida Vernon; Cecily Carew, Agnes Miller; Miss Prism, May Robson. 2. A Man and His Wife was first produced at a special matinee at the same theatre, on April 6, 1897, with this cast: Roger Ainslie, William Faversham; Sir Noel Drage, Robert Edison; Lord Francis Billeby, James Lee Finney; Joe Thoma, E. Y. Backus; Drover, W. R. Barnes; Woodhouse, George C. Pearce; Eleanor Ainslie, Viola Allen; Adele Astor, Ida Conquest; Nurse, Ellen Gail; Violet Astor, Jane Harwar; Lady Wickham, Mrs. Thomas Whiffen.

I. G., Brooklyn: 1. The Younger Son, produced at the Empire Theatre, in this city, on Oct. 24, 1895, followed Liberty Hall, and was succeeded by The Councilor's Wife. 2. Gaiety was produced at the Empire Theatre, in this city, on May 14, 1894, with this cast: James Ffolliott Treherne, Henry Miller; Reginald Ffolliott, William Faversham; Howard K. Harrison, W. H. Crompton; Silas R. Hooper, Cyril Scott; Arthur Smith, Joseph Humphreys; Gover, E. Y. Backus; Mrs. Ffolliott, Viola Allen; Percis Harrison, Kitty Cheatham; Bundy, May Robson. 3. The Councilor's Wife was produced at the Empire Theatre, in this city, on Nov. 6, 1893, with this cast: Ted Morris, Henry Miller; Jack Medbury, William Faversham; Theodore Travers, Cyril Scott; Ben Dixon, James O. Burrows; Adam Cherry, W. H. Crompton; Potman, Frank A. Lathrop; John, Arthur Hayden; Nelly Morris, Viola Allen; Mrs. Ben Dixon, Odette Tyler; Primrose Dean, Agnes Miller; Mrs. Wheelers, May Robson.

Mrs. T. J. R.: Henry V. Donnelly, with his stock company, opened at the Murray Hill Theatre on Aug. 27, 1898. The play was The New South, and in the cast were Robert Brown, William Redmond, Walter Allen, Emmet C. King, E. T. Stetson, Charles D. Waldron, Edwin Nickander, Herbert O'Connor, Hannah May Ingham, Rose Brandet, Dorothy Donnelly, Mrs. Thomas Barry, Sandra Milliken, and Rolinda Rainbridge. Those of the original company who still remain members of it are William Redmond, Walter Allen, Charles D. Waldron, Dorothy Donnelly, and Mrs. Thomas Barry. 2. Edward C. White manages the tour of Mildred Holland. 3. Edna Phillips originated in New York, the role of Kitty; David Torrence, Fanshawe; E. W. Thomas, Mr. Walton, and Mrs. Isabel Waldron, Mrs. Walton, in The Mirth and the Flame; Anne Sutherland, Florine in Zaza; Minnie Dupree, Kate, and Frank Lander, Lennox Sanderson, in Way Down East, and Doré Davidson, Le Renard, in Two Little Vagrants. 4. May Buckley and Wilmet H. Garlick, non-professionals, were married at Ogden, Utah, on June 16, 1899. 5. Two Little Vagrants, produced at the Academy of Music, in this city, on Nov. 23, 1896, and ran there until Jan. 26, 1897.

PLAYS OFFERED.

Entered at the Office of the Librarian of Congress from Sept. 25 to Oct. 4, 1900.

A POSTER SHOW. By Sarah Noble-Jen.

AMOR AND PSYCHE. By Charles A. Kaiser.

HER SECOND CHANCE. By Frank Harris.

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PRINCE OTTO. By A. Nulkins and H. Mac-Reynolds.

SONG, SATIRE AND REPARTEE. By William D. Hall.

THE IRISH FAWN-DEER. By Joe W. Spears.

THE MISTLETOE. By William A. L. Bonmedieu.

THE USHER.



A statement attributed to Daniel Frohman—which he has not contradicted—respecting American plays is going the rounds of the newspapers. In substance Mr. Frohman says that he and his brother Charles have spent thousands of dollars on American dramatists within the last few years, "only to find that they can't write good plays," and that "we have to go abroad for our play material."

While it is true that the Frohmans prefer foreign to native plays, it is not true that they are obliged to depend upon Europe for supplies. It is safe, moreover, to say that they have lost less money with home products than with imported products and that they have had relatively fewer failures among the former than among the latter.

They believe it "safer" to reproduce English and French plays that have been tested on the other side than to make selections from the original material available here. It is easier, certainly, and the system requires less taste, skill, judgment and courage—in short, less brains.

Yet Daniel Frohman secured his footing as a manager by reason of his connection with the Mallorays and the Madison Square Theatre, which was then devoted to presenting American plays. After he began his operations at the Lyceum for several seasons he prospered with plays by Belasco and De Mille, and when he launched E. H. Sothern as a star it was in plays of home manufacture.

Charles Frohman rescued himself from obscurity and failure with Bronson Howard's *Shenandoah*, and he followed that up with *Held By the Enemy*, *Men and Women*, *The Girl I Left Behind Me*, *Secret Service* and other profitable American plays.

Indeed, the Frohmans probably never would have risen to managerial prominence had it not been for the foundation thus laid. And now the ingrates deny the source of their theatrical being and seek to disparage and decry it?

Fortunes have been made during the past fifteen or twenty years by American plays, and they are being made to-day, in spite of the hostile Frohman influence and the depressing Trust conditions, which have combined to check the healthy growth of the native drama and have restricted its field largely to stars and managers not directly connected with either.

Here are a few plays, named at random, that refute Mr. Frohman's assertions: *The Banker's Daughter*, *Young Mrs. Winthrop*, *Hazel Kirke*, *Paul Kavan*, *Emeralds*, *Little Lord Fauntleroy*, *The Wife*, *The Charity Ball*, *The Highest Bidder*, *Lord Chumley*, *Aristocracy*, *The Senator*, *Alabama*, *In Mizouza*, *A Gilded Fool*, *Blue Jeans*, *The Still Alarm*, *The Old Homestead*, *The County Fair*, *Shore Acres*, *The Heart of Maryland*, *The Midnight Bell*, *A Texas Steer*, *The Belle of New York*, and *El Capitan*.

Here are twenty-five successful pieces of various kinds and of American authorship that happen to come to mind, but the list for the period that they represent could readily be quadrupled.

As for the immediate present, the bills offered by the theatres of this city do not lend weight to Mr. Frohman's complaint that managers must look abroad for plays.

American playwriting is represented this week by *Mistress Nell* at the Bijou, *Arizona* at the Herald Square, *Marcelle* at the Casino, *The Belle of Bohemia* at the Casino, *Richard Carvel* at the Empire, *Lost River* at the Fourteenth Street, *David Harum* at the Garrick, *The Pride of Jennico* at the Harlem Opera House, *The Monks of Malabar* at the Knickerbocker, *Her Majesty* at the Manhattan, *A Million Dollars* at the New York, *Sag Harbor* at the Republic, *The Military Maid* at the Savoy, *The Rogers Brothers* in Central Park at the Victoria, *The Greatest Thing in the World* at Wallack's, *Fiddle-De-Dee* at Weber and Fields', and home made melodramas at the American and the Metropolitan. In other words, eighteen of our theatres are presenting American plays or entertainments.

The foreign contingent is represented by *San Toy* at Daly's, *Zaza* at the Criterion, *A Royal Family* at the Lyceum, *The Case of Rebellious Susan* at the Murray Hill, and *Self and Lady* at the Madison Square.

This showing does not give aid and comfort to Mr. Frohman's effort to make people believe that the American dramatist is a costly failure.

Mistress Nell was offered to a number of New York managers two years ago. They

saw nothing in it. They wouldn't produce it. In the face of open opposition and the ill-concealed determination of the powers that be to crush Miss Crossman and Mr. Hazleton's play, *Mistress Nell* stole into New York last week and captured the town.

Does any one for an instant imagine that either of the Frohmans would have touched *Mistress Nell* with a ten-foot pole?

And *Arizona*. It is now an old story how this play was kept out of New York through ulterior influence and how, when it did effect an entrance to the city, it made an immediate success.

If the Frohman idea prevailed we should rarely see a play by an American author—we should never have an *Arizona* or a *Mistress Nell*, or any other native work whose merits were beyond their powers of penetration and appreciation.

In its political views the *New York Journal* is rabidly opposed to the trusts and just at the present juncture it has much to say to its readers on the subject of this issue.

But there is one inconsistency about the *Journal's* position on this important question that it may be able to explain, although it has vouchsafed no explanation up to the present time.

I refer to its persistent advocacy and friendship for the Theatrical Trust, as manifested on every possible occasion in its dramatic column. If the industrial trusts which the *Journal* excoriates in its editorial columns are wrong, why is the Theatrical Trust, which it coddles in its dramatic columns, right?

Nothing definite has been decided yet with reference to the exact location of the Actors' Home by the trustees of the Actors' Fund.

About \$70,000 has been raised for the object and it is estimated that as much more will be required to establish the institution free of debt.

Of the various places suggested it is thought that a convenient spot somewhere on Long Island will be best, and the majority of the Fund trustees are understood to favor that arrangement.

Marcelle at the Broadway is not successful and some of the actors in the company have received two weeks' notice. More than *Queen*, it is said, will be put on by *Blanche Walsh* a week from next Monday night.

The advertisement of a line of messenger boys awaiting the opening of the box-office is not a new one, but it generally dazzles the outsider.

For a couple of days a crowd of these boys and a few men sat or stood around the Knickerbocker in line for the opening of the *L'Aiglon* sale yesterday morning. Some of the boys were hired by ticket agencies, others represented individual speculators and the rest were significant mysteries.

Twenty minutes after the window opened a messenger boy, who represented a bona-fide purchaser, returned to headquarters in the messenger office in the Knickerbocker Building and informed the manager that the best seats then obtainable were in row T. How about the vaunted "clean box sheet" which was to signalize the opening of this sale?

LAVINIA SHANNON.

On the first page of this issue of *The Mirror* appears a recent portrait of Lavinia Shannon, the well-known leading woman, who is now playing the chief roles with the stock company at the Grand Opera House, New Orleans. Her popularity there as an actress is firmly established, and New Orleans audiences are particularly fond of her, because she is a native of that city. Her father, Joseph R. Shannon, was at one time the sole owner of the *People's Line* of steamers, plying between New Orleans and St. Louis, and was one of the wealthiest citizens of New Orleans. Miss Shannon is a direct descendant of the Earls of Cornick and Shannon. She is a grand-niece of the last Marquis of Thomond, and is a cousin of the present Earl of Dunraven. Her family connections on this side of the water are no less distinguished, as she is related to several of the first families of the old South.

Miss Shannon removed from New Orleans to Washington, D. C., with her parents a number of years ago, and there received her education at the Convent of the Visitation. Her career on the stage has been very successful. She was the leading lady for three years in *The Power of the Press*, under the management of Augustus Pitou. Later she was leading lady in the Frohman companies, presenting *The Fatal Card* and *The Girl I Left Behind Me*. During the last tour of Clara Morris, Miss Shannon was her leading lady, and she also played the chief part in *Miss Francis of Yale* during its first season.

During the past two seasons Miss Shannon was the leading lady of the stock company at the Grand Opera House, in Indianapolis, where she was a great favorite with the audiences, because of her artistic acting and magnificent wardrobe. The position there was offered to her for a third season, but she declined in order to accept the engagement in her native city.

MRS. MODJESKA'S SEASON OPENS.

Madame Modjeska opened her tour, under the management of Wagners and Kemper, at Orange, N. J., Oct. 11, in *Macbeth*, and on Oct. 12, at Trenton, gave the first performance of the revival of *King John*, that will be the feature of her repertoire this season. In the role of Constance in *King John*, Madame Modjeska is reported to have achieved one of her greatest successes. R. D. MacLean and Odette Tyler, who are featured, gave effective performances of *King John* and *Prince Arthur*, respectively. Good work also was done by Harry Johnstone as *Falconbridge* and Mrs. Henry Vandenhoff as *Queen Eleanor*. The mounting of the play was lavish and handsome.

ENGAGEMENTS.

William Gould, for *The Belle of Bohemia*, succeeding D. L. Don.
Adelle Rafter, for *The Bostonians*.
Jacques Martin, for *A Poor Relation*.
Lillian G. Martin, for *The Bowery After Dark*.
Fred De Nove and Fannie Trambull, for *Finnigan's* 17th children.

THE STOCK COMPANIES.

The first stock company to play *Nell Gwyn* was that at the New Century Theatre, Newark, N. J., that produced Marie Moran's play of that name last week with pronounced success. Una Abell Brinker made a hit in the title role, giving a charming version of the merry orange girl and actress. John Waldron was an excellent Charles II, and others that did good work were Maurice Clyde, J. K. Hutchinson, George E. Martin, Frank Richardson, Victor Moore, Thomas Meegan, Eleanor Browning, and Lucie A. Rogers.

Melodrama seems popular at the Columbia, where the stock company had large business last week with *Paul Harvey*. Carleton Macy and Kate English gave effective portrayals of the leading roles and had able support.

There was a fire scare at the New Century on Tuesday afternoon. The fire was in a lively stable next door to the theatre, and the smell of smoke alarmed the audience, that was eventually calmed by Una Abell, who made a speech assuring the patrons that they were not in danger.

John Waldron, the new leading man of the New Century stock company, is reported to have scored a big hit as *Charles II* in *Nell Gwyn* last week. Mr. Waldron is becoming very popular at the New Century.

The Lyceum Theatre Stock company was announced to open an engagement at the Lyceum Theatre, St. Joseph, Mo., Oct. 15. The company is under the direction of Wilson Knox and Charles W. Young and will be at the Lyceum indefinitely. Mr. Knox has just returned from New York city, where he engaged the following company: Lynn Pratt, Alec Frank, Harry Mestayer, Edwin Sawyer, Theodore Stark, Nevada Nelson, Kate Bonicantu, Irene Timmons, and Miss Masters. The opening bill will be *A Charity Ball*.

The most successful production of the season so far by the Hopkins Stock company, at the Grand Opera House, in Memphis, Tenn., was *Agnes*, Oct. 5-15. The company showed most careful rehearsals, and much credit is due stage-director Hugh Lord both for this and for his capital portrayal of the part of *Johnnie Baxter*. To Jessie Izett must fall the most praise. Her exquisitely charming and natural acting of the dual part of *Mary Baxter* and *Lucy Ashton* was quite the hit of the season. Carrie Lamont, Al Fremont, and Marie Stirling also did well. The stage settings were attractive. Caste this week.

At the Dearborn Theatre, Chicago, last week, the stock company produced *A Social Highwayman*, with James E. Wilson and Gardner Crane as *Courtney Jaffrey* and *Jenkins Hanley*, respectively. Both are equal to the demands of their roles, and they are ably supported by the rest of the company. This week, *The Merchant of Venice*.

The Baldwin-Melville Stock company, at the Grand Opera House, New Orleans, La., is playing to crowded houses nightly. Maurice Freeman, the new leading man, made his first appearance last week in *The Three Musketeers*, playing the role of *D'Artagnan*. Lavinia Shannon, as *Anne of Austria*, was queenly, and Percy Meeson, as *Buckingham*, most effective.

Helen MacGregor, leading woman of the Oliver-Leslie Stock company, at the Burbank Theatre, Los Angeles, auctioned the boxes for the Galveston benefit given at the Burbank recently. By her work with the company Miss MacGregor has won emphatic favor in Los Angeles. Her successes have included *Flavia*, in *The Prisoner of Zenda*, and *Vashti Dethic*, in *Judah*.

For the first week of the Fall Carnival at Nashville, Tenn., Manager Boyle presented at the Grand Opera House a complete scenic production of *Hamlet* and *Pythias*. The Stock company was cast to excellent advantage and a highly successful performance was the result. Stage Director J. Gordon Edwards gave an artistic rendering of *Hamlet* and William Stuart was a manly *Pythias*. J. K. Applebee showed his legitimate training in the character of *Polonius*, and Morris McHugh, William G. Beckwith, and Frank Melville assisted in making the production one of the most successful of the season. Lillie Leigh was a sweet and winsome *Calantha*, and Miss Hollinger was all that could be desired in the part of *Hermione*. Three men of the cast, Messrs. Edwards, Stuart, and Melville, are prominent members of the order of *Knights of Pythias*. This added interest to the performance.

At the one thousandth performance of the Thurnhouse company, at the Academy of Music, Milwaukee, the theatre was filled with the most fashionable audience that has assembled in that city in some years. The public was interested in the event and also in the achievements of the company. The play was *Nancy and Co.*, and a pretty souvenir was given to the ladies. Nearly all the members of the company were recipients of floral pieces and it was an enthusiastic reception all round. The company will produce *Quo Vadis* this week.

The Valentine Stock company revived *Hazel Kirke* with great success last week at the Princess Theatre, Toronto. From a scenic point of view the production was the best that has been offered in that city for many years. Several members of the company made hits. Meta Maynard won great praise for her portrayal of the title role, and George C. Robinson as the stern old father furnished an unusually clever characterization. Osborne Searle, who has been very successful in light comedy roles, was capital as *Pittacus Green*, and Jack Webster's *Arthur Cartright* was admirable. This week the Valentine company will put on *Daniel L. Hart's* play, *Army and Navy*, that Stuart Robinson presented under the title of *Government Acceptance*.

Ben R. Graham has joined the Shubert Stock company, Buffalo.

Charles J. Bell has joined the Grand Avenue Theatre Stock company, Philadelphia.

The Valentine Stock company, Halifax, headed by Everett King and Nora O'Brien, continues to do large business. The production of *Romeo and Juliet* last week won unqualified praise from the local reviewers. The work of both Mr. King and Miss O'Brien was pronounced admirable, and high commendation was bestowed upon Kate Blanche, Charles Hager, Walter E. Woodall, W. Alfred, Edmund Whitty, William Hartigan, Henry Chesterfield, Margaret Moffatt, Ed. M. Leonard, Helen Wilton, and Mabel Griffith. On Wednesday night the company appeared under the patronage of Vice-Admiral Sir Frederick Bedford, and on Thursday under the patronage of the Lieutenant Governor.

Alice Johnson has been engaged for the Frawley company, San Francisco.

NOTES OF NEW THEATRES.

The new Grand Opera House at Seattle, Wash., opened Oct. 19 with the *Third Opera Company* in *Abby*. John Cort is manager of the theatre.

The Darling Theatre, at Gloucester, N. Y., was opened Oct. 19 by Julia Marlowe in *Barbara Freulich*. The house is complete in every detail and no expense has been spared to make it a model theatre. It is a three-story structure, three stories high, and cost \$20,000. The stage is 40 feet deep, 53 feet wide, 30 feet to gridiron and 43 1/2 feet between fly galleries, and is equipped with all the latest appliances and a full outfit of scenery. There are ten large and comfortable dressing rooms. The seating capacity is 1,500.

PERSONAL.



STRAUSS.—Eduard Strauss and his famous Viennese orchestra will arrive this week to begin a concert tour at the Waldorf-Astoria on Saturday. A daily paper said he would arrive last Saturday on a certain steamer, and a crowd was at the pier to greet him, but the only Strauss on the ship was a pork-packer.

DRESSLER.—Marie Dressler will begin her starring tour in *Miss Print*, at Albany, N. Y., on Nov. 5.

CROSMAN.—Henrietta Crossman was so overcome by her great success in *Mistress Nell* last Tuesday that she was unable to play the Wednesday matinee at the Bijou, although she reappeared in the evening. Miss Crossman and *Mistress Nell* will move to the Savoy on Oct. 29, replacing *The Military Maid*.

GROSSMITH.—George Grossmith, the well-known English comedian, has been engaged by his son, George Grossmith, Jr., for a prominent part in *The Gay Pretenders*, that Mr. Grossmith, Jr., is to produce in London next month. The engagement is unique in theatrical annals.

CLARKE.—Creston Clarke has bought the rights to *The Only Way* from Charles Frohman.

HERNE.—James A. Herne addressed a political mass meeting at Lyric Hall on Sunday evening and eloquently prophesied the election of William Jennings Bryan for President.

JANASCHKE.—Madame Janaschke, recently in a Brooklyn hospital, is now in a private sanitarium in this city, much improved in health.

IRWIN.—May Irwin has brought suit in Toronto to secure possession of property said to be worth \$20,000, left by her uncle, Chester Draper, of Whitby, Ont. The property is controlled by a trust company and the heirs seek a settlement. Miss Irwin's mother joins in the suit.

MELBA.—Nellie Melba is ill in London and probably will be unable to appear to-day (Tuesday) at Sir Henry Irving's benefit for the Galveston sufferers to be given at Drury Lane.

SOUSA.—John Philip Sousa lost last week in the Pennsylvania Supreme Court the suit brought by Mrs. Ada P. Blakely, whose late husband owned and managed Sousa's Band. The court decided that Mr. Sousa must pay one-half of his royalties to the Blakely estate.

STUART.—Mr. and Mrs. A. H. Stuart (Jessie Bonstelle) are in London, where they expect to remain until November.

BURT.—Laura Burt and her mother have arrived in New York from London, where Miss Burt was very successful as *Madge* in *In Old Kentucky*.

ARTHUR.—Julia Arthur has denied the recent published reports that she contemplates an early return to the stage to appear as *Hamlet*. She intends to spend the Winter in the Southwest and in Mexico, accompanying her husband, B. P. Cheney, who will tour thither to inspect the railways in which he is interested.

MARLOWE.—Julia Marlowe has selected a quattrain by James Whitcomb Riley to be painted upon the woodland scene curtain of the Illinois Theatre, Chicago, which she opens this week.

PERKINS.—Walter E. Perkins is making a pronounced success as Benjamin Fitzhew in *The Man from Mexico*, which he will continue to play until he produces the dramatization of Mary E. Wilkins' novel, "Jerome, A Poor Man."

GOODWIN.—Nat C. Goodwin has presented to Mrs. Goodwin (Maxine Elliott) the dwelling, 226 West End Avenue, in this city, just south of Seventy-first Street.

KENDAL.—Mr. and Mrs. Kendal will begin their tour of the English provinces at Liverpool on Oct. 18.

GADSKI.—Madame Gadski will arrive in this city from Bremen on Oct. 30 to join the Maurice Grau Opera company.

Frank Mostyn Kelly, detective, caught in the Web.

English atmosphere, but the parts were all in capable hands, and whatever the presentation lacked in delicacy and finish was to a great extent atoned for by its buoyancy and enthusiasm.

William Brewster was a capital Sir Richard Kato in appearance, and had his manner and bearing been a trifle more dignified his impersonation would have been extremely agreeable. William Richmond, as Sir Joseph Darby, presented one of his genial, graceful and lovable old men that have come to be popular with Murray Hill audiences. Thomas L. Coleman was true to the harsh role of James Harbison, and Charles D. Waldron acted as Lucien Edensor with his usual boyish charm. Walter Allen found in the role of Ferguson Fybus a succession of chances for the display of his best comedy talents, and it is enough to say that he embraced them all.

Dorothy Donnelly, as the discontented Lady Susan, was human, natural and attractive in appearance and manner. Laura Hope Crews entered into the revolutionary spirit of Elaine Shrimpton admirably, and Mrs. Thomas Barry acted the role of Lady Darby in the genuine, whole-souled fashion that makes every one of her impersonations thoroughly enjoyable. The lesser roles were very acceptably played by Rose Stuart, William L. Curtin, John Westley, Rowland Hill, and William H. Short. Next week, What Happened to Jones.

Irving Place—Der Protektell.

On Thursday evening, at the Irving Place Theatre, Director Conrad's stock company received Oscar Blumenthal's comedy of intrigue, *Der Protektell*, which has not been seen on a New York stage since 1898. The plot of *Der Protektell* (The Trial Shot) has to do with that form of immature affection commonly called "puppy love." A pair of sentimental young people who should properly be in love with each other permit their affections to stray in undesirable directions. The girl, Bente, fancies that she loves Bogumie Krasinski, a Polish pianist, while the young man in the case, Helmut, imagines that without the love of Hortense von Walneck, an adventuress, his life will be an empty dream. A worldly-wise old uncle, Baron Leopold von der Ezz, straightens out the tangled affections of the young people by many diplomatic moves and brings about a happy ending.

Otto Ottbert, as the Baron, acted with fine discretion and his impersonation was thoroughly enjoyable. Vladimir Schamberg, as Helmut, was ungraceful and ineffective, though he acted earnestly. Adolf Zimmermann gave a capital performance as Bogumie Krasinski, and all of the other men in the cast were very acceptable indeed in their various roles.

Hedwig Lange, as the adventuress, Hortense, gave a very pleasing impersonation in just the right key. Marie Elsenhut was a delightful Bente. The minor roles were all well played.

Star—Sons of Ham.

An overflowing house greeted Williams and Walker and their coired company last night, when their new production, *Sons of Ham*, was seen for the first time in this city. The piece was written by Stephen Cassin and J. A. Shipp, and is an excellent vehicle for the introduction of specialties, songs and choruses, which are in the main deserving of much praise.

Williams and Walker were especially successful in a song called "Zulu Babe," which closes the first act. Ada Overton, the Freeman Sisters, Pete Hampton, Anna Cook, the Golden Gate quartette, Douglas and Reese Brothers, Abbie Cook, and Catlin, were seen and heard to advantage in songs with catchy refrains. The scenery is tasteful and elaborate, and the entire production is on a scale that reflects great credit upon Hurlitz and Seamon, the managers, and J. A. Shipp, who staged it.

Next week, *Siberia*.

Third Avenue—A Night in Chinatown.

An audience that filled every nook and corner of the Third Avenue Theatre witnessed a performance of Edwin Maynard's melodrama, *A Night in Chinatown*, last evening, and expressed approval of the play. *A Night in Chinatown* has been rewritten since its former presentation here, and its present state is far better than before. The plot has been strengthened and the incidents are now marshalled together in more forceful and more interesting form.

Frank H. Rogers, as the sailor-hero, Jack Rivers, acts with the dash and manliness that the role demands. W. E. Whitman is a distinguished villain as Antonio Gonzales, Edwin Maynard acts the role of Moy Kee with the menacing devilishness that is reckoned truly Asiatic by East Siders, and Dan Burke, as Barney Brogan, an Irish policeman, holds the affections of the audience from first to last. The other male roles are fairly well played, though the men who play the Chinese characters might profit considerably by spending a night in Chinatown themselves.

Sarah McDonald, an actress of very attractive personality, acts the role of Mildred Clare in appealing fashion. Dot Carroll is a typical stage beauty girl as Mamie Brennan, and Pearl Ford plays the part of Kate, an opium fiend, with force. The stage settings and costumes are satisfactory. Next week, *Uncle Sam in China*.

At Other Playhouses.

CASINO.—The *Belle of Bohemia* began its fourth week last evening.

KICKERBUCKER.—Francis Wilson, in *The Monks of Malabar*, began his final week on Broadway last night.

EMPIRE.—John Drew continues in *Richard Carvel*.

MADISON SQUARE.—Self and Lady ends its brief and inglorious career in New York next Saturday evening. Peter H. Bailey in *Hodge Podge* and Company next Tuesday.

CATHERINE.—Leslie Carter, in *Zaza*, is the bill.

METROPOLITAN.—The temperance drama, *Man's Enemy*, presented by a strong company, is the attraction for this week.

GARRICK.—William H. Crane, in *David Harum*, draws large audiences.

GARDEN.—Richard Mansfield's magnificent production of *Henry V.* holds the stage here.

FOURTEENTH STREET.—Lost River fills the theatre and thrills its spectators.

WALLACK'S.—Mrs. Le Moyne continues in *The Greatest Thing in the World*.

NEW YORK.—A Million Dollars is offered for a final week.

BROADWAY.—Blanche Walsh continues in *Marcelle*.

HARLEM OPERA HOUSE.—J. K. Hackett in *The Pride of Jennie* is the bill for this week.

SAVOY.—The *Military Maid* will continue until Oct. 27.

HERALD SQUARE.—Arizona began its sixth week last night.

ACADEMY.—Andrew Mack in *The Rebel* began the final week of his engagement here last evening.

REPUBLIC.—James A. Herne in *Sag Harbor* draws splendid audiences.

GERMANIA.—The *Secrets of New York* continues.

DALEY'S.—San Toy is still the attraction.

LACEY.—Annie Russell in *A Royal Family* continues to draw and to please large audiences.

LANDS' NEW OFFICERS.

The Innis had their annual election last Thursday when, Thomas B. Clarke having declined to be Shepherd any more, De Wolf Hopper was unanimously elected to that office. Digby Bell was chosen as the new Boy.

ACTORS' CHURCH ALLIANCE NEWS.

By arrangement with the Council of the Actors' Church Alliance, this department will be devoted to the work of the alliance in its efforts to establish closer relations between the church and the theatre. The chaplains of the alliance and their correspondents all over the country are invited to send notes of special services preached to the dramatic profession, social gatherings, sick cases that come under their care and any item that will be of advantage to the cause. Alliance members are likewise invited to contribute. Such communications should be directed to the editor of this department, care of THE DRAMATIC MIRROR.

Alliance services will be held this month in Boston by the secretary, the Rev. Walter E. Bentley, in New York city by Rev. William E. Johnson, rector of the church of the Redeemer, in Louisville, Ky., and Cincinnati, by the Rev. Dr. George W. Shinn, of Boston, Mass. Frederick Ward will also speak in Christ Church, Springfield, Mo., Denver, Col., and other centers, on the work and objects of the alliance.

On the morning of Sept. 28, in the Church of the Savior, Syracuse, N. Y., Mr. Edwin Lee Tanner, formerly with Walker Whiteside, Frederick Ward, Frank C. Bangs, and other companies, and who also starred in the West for several seasons in Dr. Jekyll and Mr. Hyde and Svengali in Trilby, was ordained to the ministry of the Protestant Episcopal Church. Unusual interest was shown by all present, there being no less than four ex-professionals present who took part in the service, as follows: The Rev. Walter E. Bentley, secretary of the A. C. A., who preached the sermon; the Rev. C. J. Lambert, who read the service; and Wilson Tanner (candidate for holy orders), who presented the offering. The Rev. Dr. Theodore Babcock, Rev. F. W. Saphore, and Dean Schwartz presented the candidate to the Right Rev. F. D. Huntington, D.D., LL.D., Bishop of the Diocese of Central New York. The Rev. Mr. Tanner will be stationed for the coming year as rector of Calvary Church, Homer, N. Y., the home of David Harum.

Last Tuesday evening, at Squirrel Inn, Bowery and Grand Street, volunteers from the Actors' Church Alliance gave an entertainment. These entertainments are to be held monthly under the direction of the secretary of the Alliance and with the hearty endorsement of its president, Bishop Henry C. Potter. Alliance members who desire to assist are asked to communicate with the secretary.

The annual report of the Alliance is now ready and members will receive it in a few days.

The secretary of the Alliance can be seen at 2 p.m. on Tuesdays, Wednesdays, Thursdays and Fridays at the office of All Souls' Episcopal Church, corner of Sixty-sixth Street and Madison Avenue, where he has been appointed Sunday evening preacher for the winter.

The tenth annual service of the Actors' Church Alliance will be held next Sunday evening, Oct. 21, in the Church of the Redeemer (Episcopal), 152 West 156th Street, near Seventh Avenue, at eight o'clock. The Rev. William E. Johnson, rector and a chaplain of the A. C. A., will preach on "Truth and Its Utterance," offering for the Alliance.

The second service of the Boston Chapter will be held next Sunday afternoon, Oct. 21, at 4 p.m., in St. Paul's Episcopal Church, 136 Tremont Street, opposite the common, by the Rev. John S. Lindsay, D.D., rector. The sermon will be preached by the general secretary of the Alliance, the Rev. Walter E. Bentley, of New York. His subject will be "The Church's Message to the Theatre of To-Day."

The first service of the Cincinnati Chapter of the Alliance will be held next Sunday afternoon at 4 p.m., in St. Paul's Pro-Cathedral (Episcopal), corner of Seventh and Plum Streets, Cincinnati, O., by the Rev. Paul Matthews, rector and chaplain. The sermon will be preached by the Rev. George W. Shinn, D.D., chaplain at Boston, Mass., and the subject will be "The Theatre as a Place of Amusement."

On Sunday, Oct. 28, there will be an Alliance service held in St. Paul's Episcopal Church, Louisville, Ky.

A reception of the Boston Chapter and their friends will be held on Tuesday, Oct. 23, in Tremont Temple, the Rev. Dr. George C. Lorimer presiding. Among others, the general secretary will make an address.

By invitation of the Episcopal Club of Boston, the Rev. Walter E. Bentley will address them on "The Relations of the Theatre to the Church and the Social Life of To-Day," at their dinner, on Monday evening, Oct. 22. Mr. William Winter has been invited to speak, and it is hoped he may be able to attend.

CASINO GIRLS AND PLANS.

George W. Lederer sailed for London on the New York last Wednesday, taking with him twenty chorus girls, who are to join the "Merry Merry" of the Casino Girl at the Shaftesbury Theatre.

Mr. Lederer will remain on the other side but a short time. Before his departure he announced that while in London he would organize an English burlesque company, headed, may be, by Arthur Roberts and Ada Reeve, to appear in New York at the Casino, or some other theatre, in January, a burlesque written by Harry B. Smith and Ludwig Engländer.

Mr. Lederer will also complete arrangements for the opening in January of *The Belle of Bohemia*, with Sam and Dick Bernard, and others of the present company, at the new theatre now being built in London by Henry Lowenfeld.

THE BERNHARDT-QUELIN TOUR.

The American tour of Sarah Bernhardt, M. Coquelin and their company, under Maurice Grau's management, will open Nov. 28, at the Garden Theatre, this city, continuing there until Dec. 29. From here the company will go on the road, visiting the following cities: Philadelphia, Washington, Chicago, Kansas City, Omaha, Denver, Salt Lake City, San Francisco, Los Angeles, New Orleans, St. Louis, Louisville, Indianapolis, Toledo, Detroit, Cleveland, Pittsburgh, Buffalo, Syracuse, Rochester, Toronto, Montreal and Boston, where the tour will end, April 27.

ENGAGEMENTS.

Clarence Melville Hunt, with Edwin Rostell, J. E. Du Boudat, for Robert of Hontzan, Richard Warner, for Poverty Row, Frederic Melville, for A Ward of France, Harry Langdon, with E. H. Sothern, J. R. Cooper, for *Siberia*.

James Pickens, Norman MacDonald, and Arthur Gregory, with Bore Boeth, Boston, Mass., for Alvin Kodyan, for *The Bowery After Dark*.

Theodore Babcock, with Marie Dressler, Gertrude Delaney, with William Gillette, Lew Kelly, Charles Clement Ross, and Maude Shepard, for *A Man of Mystery*.

Ernest Hoffman, to go in advance of *Imes' Band*, Erta Amann, with Hurlitz and Seamon's *Ami Hannah* company.

MATTERS OF FACT.

Adolph Fitzalan secured the endorsement of almost every actor in New York by her thoroughly brilliant portrayal of The Duchess of Portsmouth in the *Triumph of the French* production of Nell Gwynn at the Rialto Theatre. Her performance was one of the finest of the year.

George Grey and Louise Horner, comedian and song-writer, respectively, with the Bennett Moulton company, announce themselves at liberty after their present engagement.

A half interest in a comedy can be bought for \$500 by purchasing "Well-Known." This office. The play has paper, and is well looked.

A utility position is sought by Jack Garner, who has had two years' stock experience.

PHILADELPHIA PARK THEATRE MATTER.

The complications at the Park Theatre, in Philadelphia, came to an unexpected conclusion last week. The Hashins had leased the house from the Fleishman estate. They had arranged with Liebler and Co. to fill their time with various productions from Oct. 1 to March next. The *Adventures of Francois*, by Lancha Mitchell, was announced for production at the Park on Oct. 1.

It appears that Mr. Mitchell had progressed so much faster with his work than it had been expected, that Liebler and Co. believed the play would be completed and ready for production on that date, although according to the terms of Mr. Mitchell's contract he was not obliged to deliver the manuscript until Oct. 15. Some delay, however, was experienced by the author in writing his fourth and fifth acts, with the result that the opening of the play was necessarily postponed until Oct. 29.

The Hashins professed to be greatly annoyed by this postponement, although under their contract, which it is said was not a sharing contract, Liebler and Co. were obliged to pay them a stipulated sum weekly for the house whether it was closed or open.

Nixon and Zimmerman viewed with considerable disfavor and alarm the appearance of the Park as a first-class theatre with a strong line of attractions and accordingly, so it is said, they offered a large bonus to the Hashins to relinquish the theatre. This the Hashins did, surrendering their lease to the representative of the Fleishman estate, who turned around and made a new lease with Nixon and Zimmerman.

This left Liebler and Co. without a theatre for their production, and the screws having been put on sufficiently hard they yielded and entered into an agreement with Nixon and Zimmerman whereby the latter will have control of the Liebler and Co. attractions when they play in Philadelphia.

Meanwhile the Hashins, claiming \$8,000 damage for the postponement of *The Adventures of Francois*, put an attachment on the box-office receipts and scenery of the Viola Allen company in the Palace of the King at Nixon and Zimmerman's Alvin Theatre, in Pittsburgh. Bonds were given and the attachment was raised. The *Adventures of Francois* will be produced at the Park Theatre on Oct. 29, as announced.

Considerable sympathy is expressed for Liebler and Co. in being obliged to swallow the bitter pill that Nixon and Zimmerman administered to them; but, after all, managers who are unfortunate enough to be mixed up with the Theatrical Trust or Syndicate perhaps have only themselves to blame for their troubles.

A RURAL EXPERIENCE.

"I used to think that I was up to snuff," said Harry Clay Blaney, the young comedian of *Across the Pacific*, "but I'll never forget the next manner in which I was done up by a lot of hayseeds. Say what you will, but take the hayseed on his own stamping ground and he's a match for the best of them. I was doing a little advance work some years ago and was billing out attraction in a little town in Minnesota. It was a bitter cold day and I was seated by a stove in the hotel office. Besides myself there were gathered about the hotel bar the usual lot of old loungers, who seem to do nothing but warm chairs, chew tobacco, and talk crops. During the course of conversation the subject of a fly's liking for sweet things came up.

"I listened with great amusement to the various arguments advanced. Finally an old farmer with the proverbial bunch of whiskers, who had not had much to say, suggested that we all adjourn to the bar, and he had a plan that would settle all disputes. We did so, and the bar-keeper was requested to put in front of each of us a small heap of sugar, and the heap that a fly should alight on first, the man behind that heap must set up drinks for the crowd. I entered heartily into the spirit of the occasion, and it was real funny to see those old fellows as they watched for the coming of the fly. Pretty soon along comes one, a great big fellow, and after beezing about from heap to heap, lit squarely on top of mine. Of course, I paid for the drinks. I had become interested, and suggested that we try it again. We did so, and again I paid. My sporting blood was aroused, and, to make a long story short, I didn't do a thing but fill up those old fellows on hot drinks, with an occasional cigar on the side."

"You were in hard luck," suggested a Minnoman.

"Hard luck nothing," replied Mr. Blaney, "that barkeeper stands in with them, and when ever they get hold of a sucker he puts a pinch of salt in front of each hayseed."

REFLECTORS.

J. C. Marlowe, now with Dunne and Ryley, wishes it known that he is not the J. C. Marlowe reported as engaged for E. J. Carpenter's *Qu'Adas*.

Louis Netherole was to have been a passenger on the "St. Paul," which arrived last Saturday. He missed his train to Southampton and will not sail on a later boat.

Charles E. Blaney's new melodrama, *An Affair* King will be put in rehearsal on Oct. 22, and will be produced Nov. 10. Among those engaged for the company are W. A. Whiticar, James T. Kelly, Jennie Christie, Dorothy Kent, W. K. Hutchinson, Rolinda Fairbridge, Fred Lotto, and W. H. Gough.

Delaney Barclay retired from A Ward of France on Oct. 6.

Elma Gillette is to be credited with a remarkable record in the matter of quick study. She learned the intricate part in *Hello, Bill* in less than a half day, and played it satisfactorily at Paterson, N. J., last week.

Eliza Mason, now with At Piney Ridge, sustained a severe injury to one of her ankles by tripping on a stairway lately, but courageously goes on playing.

SAD TO THE MIRROR.

JOHN SCHROEDER.—Kindly announce that the Four Schroeder Brothers are with *The King of the Opium Ring* (Eastern), and that William and Charles Schroeder are with *Le Voyage en Suisse*.

LESTER M. MONTGOMERY.—Kindly announce that my contract to go in advance of *Fedora* has been cancelled.

GRACE MAY.—As statements have been published to the effect that Bartlett and May are presenting *A Woman in the Case*, kindly announce that I am the original Grace May and have not been connected with that company since April 28, 1900, having retired from the stage for this season.

WALTER FESSLER.—*A Ride for Life* is not a new play, as stated in last week's MIRROR. Its original production was in Philadelphia, at the National Theatre, in 1894. My latest melodrama, *The Great White Diamond*, will have its first production at the Columbia Theatre, later son, N. J., on Oct. 22.

MUSIC NOTES.

The Australian Minister, Lushins Hengelmüller, on Honorary, intends to come from Washington to be present at Edward Strauss' opening concert at the Waldorf Victoria, on Oct. 29. Herr Strauss and his orchestra sailed for America on Oct. 9.

Carrie Randwell arrived in this city from Germany on Oct. 8. She has been a pupil for some time of Madame Sembrich, and has been engaged to sing in the orchestra this season with the Maurice Grau Opera company.

The opening tour of the Forty-eighth Highlanders' Band, of Toronto ("The Kilts"), will extend from Rochester as far West as Chicago, and will terminate before Christmas. For the next year a more extended route will be arranged. Pipe Major F. Beaton, who won a gold medal for bagpipe music at the World's Fair, Chicago, will accompany the band.

More than twenty names have been received for the walk to be dedicated to Director Edward Strauss, by Rudolph Aronson, Rosemary Glog, the successful singer, her title "Strauss Greeting," having been accepted by the publisher and the composer. The walk will be played by the Strauss orchestra in the principal cities of America and Canada.

PROFESSIONAL DOINGS.



Florence Rockwell has scored a success in *The Greatest Thing in the World*, at Wallacks, through her deft handling of a difficult role, concerning her acting, one metropolitan critic says: "Florence Rockwell, as the sweetheart, had few opportunities, and wisely did not seek to enlarge them by overacting. She was commendable for what she did and did not do. Another says: 'Florence Rockwell, well known to New Yorkers, as the wayward son's sweet heart, had but one scene of moment, and in that she rose to its fullest capabilities most grandly and made it one of the really dramatic incidents of the play.'

Frank McKee has secured the English rights to *Junie Meredith*, and Mary Mannering may present the play on the other side.

Edith Kingsley, having regained her health, returned to the cast of *An American Gentleman* last week.

Daniel Frohman's stock company will follow *San Toy* at Daly's, on Nov. 26, appearing in Walter Fritsch's play, *A Man of Forty*.

Daniel Higgins and Georgia Waldron produced Mr. Higgins' new play, *Courting at Green's*, at Kansas City, Mo., last week, with much success.

Jacob Washer, correspondent of *The Mirror* at Fort Worth, Tex., was married at San Antonio, Oct. 7, to Rosa Bonif Oppenheimer.

Herman Weinmatt and Anna May Nimhart were married at Cadiz, O., last week.

Kathi Frank, the distinguished German actress who has just arrived in this country under contract with Heinrich Conrad, will make her debut at the Irving Place Theatre, on Nov. 1, in the chief role in Schiller's drama, *The Brant von Meisina*.

Henry Jewett, it is said, intends to make a tour of Australia next season.

A report was published last week that Sag Harbor would be withdrawn from the Theatre Republic in two weeks. Liebler and Co. state that the rumor is absolutely without foundation, as the run of *Sag Harbor* will continue until Dec. 29. The play is drawing large audiences, and seats are selling up to Thanksgiving Day.

The regular Fall and Winter season of the Stanhope Wheatcroft Dramatic School began yesterday (Monday) at the new and handsomely fitted up building, No. 21 Fifth Avenue. Mrs. Wheatcroft says that the pupils enrolled for this season exceed in number those of any previous year. The new assistant instructors for this season are Helen Elythe and J. F. Brien, formerly of Augustin Daly's company. During the season several public matinees will be given by the pupils.

Edgar L. Davenport has made a large hit in a small part in *The Palace of the King*. His acting of the cardinal is strongly praised by the critics.

The Cook Opera House, at Rochester, is having an enormous success this season with its fine vaudeville entertainments. The house is sold out at every performance, and the character and quality of the attendance is notable.

Charles H. Clarke's production of *Fedora* is being staged by Frank Willard, who was associated with the late Fanny Davenport for a number of years as stage-manager.

A bazaar in aid of children orphaned by the Galveston disaster was opened at the Waldorf-Astoria yesterday. There was an actresses' booth, presided over by "Aunt Louisa" Eldridge, Amelia Fingham, Mai Robinson, Bessie Rogow, Anna Whitford, Jane Stetson, Edith Hamilton, and Gertrude Perry. Fay Templeton sent to "Aunt" Louisa one hundred dollars for the good cause.

Foxy Quiller will open at the Broadway Theatre Nov. 5.

A. H. Chamberlyn has brought suit for \$50,000 against Lady Francis Hope (May Yohe) for alleged breach of contract. Lady Hope, it is reported, is not worried much by the suit.

Caleb West has been rewritten and the scenes have been switched about so that the former first act, it is said, will be the second when the play gets to Chicago. Elmer Granin has been playing the title role since Edwin Arden left to rehearse with Maude Adams.

A daughter was born to Mr. and Mrs. Frank Monroe (Viola Mills) in this city last week.

Some of the originals of the characters in *Sag Harbor* came to town yesterday and saw at the Theatre Republic how James A. Herne had reproduced them on the stage. They aroused a deal of interest in the rest of the audience.

The Professional Women's League held its October Pygmy Meeting yesterday. Hattie F. Nelson and Mrs. Alfred de Lissa were in charge.

Flo Irwin's tour in *Miss Kidder* has closed.

It is rumored that a well-known firm of New York managers is endeavoring to bring together Fred Hallen and Joe Hart for farce comedy starring purposes.

A Spanish opera company of fifty-eight singers arrived in New York last Saturday. The organization appeared recently in Paris and has been engaged for a season in France. The company will sail to-morrow (Wednesday) for Havana.

J. Arroy Knox, through his attorney, H. Campbell Chapin, obtained an order from Justice Freedman last Friday afternoon, restraining Joseph Brooks, Richard Stoddard and James C. Roach, to show cause why they should not be restrained from using the name of the Matinee. Mr. Knox claims that he is the author of *The Matinee* and that the other three have stolen his name.

Miss J. C. C. is expected to be ill at the hospital in New York, Conn.

Mr. and Mrs. Frederick H. Mortimer (Jewell) recently celebrated the tenth anniversary of their marriage in this city on Oct. 11.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

George Clarke makes his New York vaudeville debut in a sketch called A Match for a King, condensed from Don Cesar de Bazar. Others are Le Roy and Clayton, in Hogan of the Hanson; Robertus and Wilfrido, European equilibrist, who make their American debut; Conway and Leland, the monopedes; Freile, ventriloquist, and his dogs; the Macagnos, comedy acrobats (first time in America); the three Gardeners, musical comedy trio; Frank and Lillian Smith, rifle experts; Herbert and Willing, comedians; Gullands, clay modeler; Chicago Ladies' Quartette; Glass Brothers, statue artists, Jennings and Brewster, eccentric comedians, and the biograph.

Tony Pastor's.

The bill is headed by the English comedian, Charles Coburn, who makes his American debut. The others are Cook and Sonora, comedy duo; Ward and Curran, in their new sketch, Josh's Troubles; Hector and Lauraine, who have just arrived from Europe; Fox and Foote, clown and dog; Frances Curran, vocalist; Hanson and Drew, in Breaking up Housekeeping; Stewart and Gillen, comedy and song act; Forrester and Floyd, comedians; Amman and Hartley, in A Clear Case; Clifford and Burke, song and dance team; Binks and Wade, comedy musical duo; Gus Adams, comedian, and the biograph.

Proctor's Palace, Fifty-eighth Street.

The star of the bill is Harry Watson, assisted by his co., in The Two Flats. The others are Milton Aborn and company; Lew Sully, comedian; Brothers Dunn, acrobats; Violet Hollis, comedienne; Draxwe, juggler; McFried and Goodrich, comedy duo; International Trio, singers; Lawson and Naxon, bicyclist and bag puncher; Millie Scott, ring artist; the kalatechnoscope, and John T. Ray, eccentric comedian.

Proctor's Fifth Avenue.

The features are Madame Planka and her lions; Emily Lytton and company in the farce, Next; Harrigan, the juggling tramp, and Hugh Stanton and Florence Modena, in For Reform. Others are the Dunham Family, aerial marvels; the Window Quintet, singers; Lavender Richardson, boy mental wonder; Marsh and Sartella, singers and dancers; the Craigs, musical act; May Hoey, vocalist; three Breyer Sisters, novelty act; the kalatechnoscope and the travel views, and Max Ritter, comedian.

Proctor's 125th Street.

McIntyre and Heath, Wright Huntington and company in A Stolen Kiss; Juan Calcedo, the wise expert, and Anna Teresa Berger, cornetist, are the stars of a bill including the Brothers Hard, acrobats; Rae and Brosche in Too Much Woman; Aurie Dugwell, vocalist; West and Williams, comedians; Sisters Lawrence, acrobatic dancers; Gilbert Girard, mimic; the kalatechnoscope, and the Maginays, aerial act.

Proctor's Twenty-third Street.

Paputa in her new dances heads the list, which includes Isabelle Urquhart and company in Even Stephen; George W. Fay, comedian; Dave Lewis, German conjurer; Charles Vance, the Southern singer; Cherish Simpson, vocalist and musical comedienne; three Powers Brothers in their novelty, in Paris; "The Woman in White," a novelty; Reed's bull terriers, Mr. and Mrs. Nell Litchfield in At Brook Farm; Fred Howard, monologue; Dooling and Brennan, singers and dancers; the kalatechnoscope, and Charles E. Blodgett, comedian.

Koster and Bial's.

The bill includes James Thornton, monologist; Bonnie Thornton, comedienne; Hall and Staley, comedians; Josephine Sabel, chanteuse; Cushman, Holcomb and Curtis, vocal comedy trio; Blochman and Burns, grotesques; Joe Flynn, parodist; Willett-Thorne company in An Uptown Flat; Sharp and Flat, musical comedians; Herbert's dogs; Kelly and Reno, comedy acrobats; Annie Hart, comedienne; Montague and West, musical duo; Marie Leslie, serio comic; H. V. Fitzgerald, the American Fregoli, and Ray Seymour, comedienne.

Hartig and Scammon's.

The bill is headed by Mr. and Mrs. Edwin Milton Royle and includes Frank Cushman, Charles Grapevine and Anna Chance, Review Comedy Four, Barr and Evans, Lillian Western, Eva Mudge, Moultrie Sisters, and Mlle. Emmy's dogs.

Weber and Fields.

Fiddle Dee Dee and Quo Vas You? will continue until Oct. 18, when Quo Vas You? will be replaced by the new burlesque on Arizona, which is now in active rehearsal.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Majestic Burlesquers are entertaining the downtowners. The Big Sensation company next week.

LONDON.—Rice and Barton's Big Gaiety company are in town for the first time this year, and are sure of a big week as usual.

MINER'S EIGHTH AVENUE.—Fred Irwin's company are diverting West Side attention.

OLYMPIC.—Rose Sydel's London Belles are entertaining the Harlem end of town.

DEWEY.—The Bohemian Burlesquers are here this week. The burlesques are A Case of Con and A Scrambled Egg. The usual olio is a feature of the bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John W. Albaugh, Jr., made his first appearance in this city as a vaudeville star in his own one-act play, Trenton. It may be stated at once that it is one of the prettiest and most interesting playlets seen on the local stage. Since refined vaudeville became thefad, in the first place, it was charmingly mounted. The scene was appropriate and the

accessories were all in perfect taste. Every bit of furniture bore the stamp of Revolutionary days, and the costumes were accurate and in excellent taste. Of course these details would not have counted for much if the play had not been a good one, but, fortunately, both play and players call for the highest commendation. The scene is laid in the house of a Miss Winchester, in Trenton, and the time is Christmas night, 1776. The house and the surrounding country are in the hands of the British, and the old mansion is being used as the headquarters of Captain Fairleigh, of His Majesty's forces. Dorothy Winchester, a young American girl, and her father, are allowed the use of the house as a country, principally because Captain Fairleigh wishes to press his unswerving attentions upon Miss Winchester. He captures a young American officer, Lieutenant John Trux, who happens to be the sweetheart of Miss Winchester. Trux has been entrusted with a very delicate mission by Washington, and has been captured by Fairleigh in the act of giving a signal to Washington, who is about to undertake the perilous task of crossing the Delaware. Trux, Fairleigh, and Miss Winchester meet, and love, jealousy and patriotism are mixed up interestingly in some very well-written dialogue. Fairleigh seems to have the upper hand, and just as he is about to have Trux placed under close guard, with a view to a court martial, the sound of musketry is heard, which announces Washington's safe arrival at Trenton. The British officer makes a hasty retreat, and the Yankee lovers are left in each other's arms. The little story is prettily and consistently worked out, and the play met with the appreciation it deserved. Mr. Albaugh was witty, intelligent and forceful as Trux, the young patriot, and earned well-merited applause for his convincing work. Beth Franklin made a very pretty picture in her Revolutionary costume and played her part admirably. W. R. Charles was admirable as the English officer and Thomas Slater contributed to the general effect as an old negro servant. Another new sketch, also deserving of high praise, was presented by Mary Dupont and Charles Lothian, both clever and popular young players. It is called A Visit to Aunt Martha, and is a farce with a pretty love theme running through it. A young lawyer has advertised for a girl to assist in his office and has been overrun with applicants. A girl enters who has read another advertisement concerning a horse which is for sale, by a man in another office in the same building. She enters the lawyer's office by mistake and they immediately begin to play at cross purposes. She inquires about the horse, while he thinks she is talking about himself, and the misunderstanding furnishes much amusement. The sub-plot concerns the information that the two cousins and that they will inherit half a million from an eccentric relative if they marry. Just before the curtain falls matters are all straightened out and they make an agreement to pay a visit to "Aunt Martha," to whom has been left the delicate task of bringing about the marriage. The farce is well written, the lines are bright, and it is excellently played. Miss Dupont was her usual brisk, bright, effervescent self, and got everything possible out of her lines. Mr. Lothian was equally good, and the pair made as well-matched a team as could possibly be desired. J. K. Murray and Clara Lane made their New York vaudeville debut in Heart and Hand, shortened and brightened up for vaudeville purposes. As presented by these talented artists, Heart and Hand makes a very pleasing twenty-minute act, and the solos and duets brought applause and encores. Harrigan, the comedy juggler, was even more amusing than usual, and made one of the big laughing hits of the bill. In addition to his juggling specialty he gave a very amusing encore in one during which he caused the audience to give vent to laughter of the uproarious sort. Fields and Ward were also very successful with their gags and songs, and some of Fields' carefully thought out impromptu witticisms brought down the house. Arvid Anderson, a lusty Swede, performed some more or less startling feats in the weight-lifting line. He placed a stage-hand in a chair on top of a pole and balanced him on his dome of thought with ease and grace. The Bachelor Club were successful with their songs and comedy. Barrere and Jules did a really splendid act on the parallel bars. De Witt and Burns, the comedy acrobats, who have not been seen here in a long time, were startling and funny by turns and scored heavily, especially in their rural comedy. Dan and Dolly Mann, in their rural comedy, Mandy Hawkins, were among the best liked numbers on the bill. There is a quaint simplicity and a genuine touch of nature to this sketch that makes it very effective with the average audience. The American Comedy Four, Reed and Shaw, the Three Schuyler Sisters, Fred H. Caldwell, the biograph, and the stereopticon were also in the bill.

TONY PASTOR'S.—Montgomery and Stone, the black-face comedians, headed the bill, and it is needless to say, delighted the audiences with their very entertaining specialty. Stine and Evans presented a new act, called Wanted, a Divorce, written for them by Joseph Gorman. The scene is laid in a lawyer's office. Mr. Stine is the lawyer, old and eccentric, and Miss Evans is a fair client, who comes seeking a divorce. The dialogue is fairly good and the sketch is a great improvement over their old one. The patrons of Pastor's enjoyed it very effectively, and the performers were encouraged by laughing frequently. Emma Carr, who is one of the most popular performers appearing at this house, sang "I Ain't Goin' to Weep No More." "Beyond the Gates of Paradise." "Oh, Oh, Miss Phoebe!" and "You Needn't Say the Knees Came from Me," with great success. She was in excellent voice and won enthusiastic encores. J. Knox Gavin and Jennie Platt presented for the first time in this city a new act, entitled The Gypsy Census. Miss Platt appears as a pretty gypsy girl, who was seduced by the other gypsies and would not allow her sweetheart to visit her. He manages to get her sweetheart to the camp, however, disguised in a gypsy make-up, on the pretense that he is a census taker. She does not recognize him at first and he asks her a great many impertinent questions, which she answers in a very pert way. The questions and answers are funny and many of them elicited hearty laughs. Miss Platt sang a new song, called "Sunday Sally," which made a big hit, and she and Mr. Gavin sang a duet which was encored. Their "Sing, Brothers, Sing," encore was as big a hit as ever, and they acted wisely in retaining it. The setting, effects and costumes were pretty and effective. The act on the whole is a vast improvement over A Gypsy Courtship, and they are to be congratulated on securing so good a vehicle from an author who took their measure carefully and fitted them splendidly. Lyons and Crowley, who

made a hit here a couple of weeks ago, played a quick return engagement and again won their success. They had a trying session on the bill, but "made good" in every way. The Baby Sisters, a pair of precocious youngsters, did a very neat little dancing and contortion act, which was applauded. Fostelle and Emmett were amusing in their musical act. Ricknell, the "model baker," modeled many heads in clay with marvelous rapidity. Belle Hathaway's dogs and monkeys, Barrett and Learned, who were amusing in A Visit to the Widow; Clayton and Davidson, Thurman, Mlle. La Tosha, and the viograph were also in the bill.

PROCTOR'S PALACE.—The programme announced the first appearance at this house of Gray and Stevens, in a new melodramatic sketch by Emmett Corrigan, entitled Nell's Friends. In the printed cast the names of neither Gray nor Stevens appeared. The parts were played by Bonnie Callahan, Harry Grayette, G. E. Gilpin, Harry Gannon, and Frank Burns. The acting dogs, however, carried off the honors, and the human actors assisted them very nicely. The sketch is interesting, and evoked considerable enthusiasm. The Dunham Family made a big hit in their thrilling aerial act. Mr. and Mrs. Mark Murphy were excruciatingly funny in The Seventh Son. Charlie Case told some new anecdotes about his father, which kept the house in constant laughter. This comedian has an original method which is very pleasing and he is a feature of any bill on which he may appear. Hamilton Hill's clear, resonant baritone voice was heard to advantage in the stirring march song, "It's the Man Behind the Gun Who Does the Work," and other well-chosen selections. Anna Teresa Berger's cornet solos were encored. The Three Westons played admirably on various instruments, and introduced neat bits of comedy. Gordon H. Eldrid won a good many laughs with his monologue and deserves commendation. Rae and Brosche, the Sisters Lawrence, May Hoey, the kalatechnoscope, and views of travel were also in the bill, which drew good houses throughout the week.

PROCTOR'S FIFTH AVENUE.—McIntyre and Heath, and Wright Huntington and company, in A Stolen Kiss, repeated the hits they made at the Twenty-third Street house before last. The Three Powers Brothers, comedy acrobats and cyclists, presented a rattling turn that was full of ginger and go from start to finish and were warmly applauded. Cherish Simpson did her burlesque piano playing and sang some new songs in a pleasing manner. Imogene Comer won encores with some "mother songs," which appealed strongly to the upstairs contingent. The Brothers Hard presented a good acrobatic act. The Dunport Brothers did an amusing boxing act and threw in a few funny falls for good measure. Leon and Adeline juggled cleverly. Dooling and Brennan, singers and dancers, W. Bingham, ventriloquist; West and Williams, comedians; Frederick Howard, monologist; Paley's kalatechnoscope, and the views of travel were also in the bill. David Fitzgibbon, the expert pianist, contributed some solos that called for well-merited applause.

PROCTOR'S TWENTY-THIRD STREET.—Madame Gertrude Planka and her troupe of educated lions were the feature of an excellent bill. The antics of the beasts and the fearlessness of their trainer made a big hit. Emily Lytton's sketch, Next, has been vastly improved by the addition of some new bits of business, and it made a decidedly pleasing impression. The singing of William Windom, the silver-voiced tenor, and his Blackstone Quartette called forth emphatic approval and numerous encores. The off-contrast fooleries of Stinson and Merton kept the house in fits, and the audience could not get enough of them. The Seven Red Birds scored heavily, especially with their songs, "Cindy, I Dreamed About You," was encored several times, and is evidently bound to become one of the hits of the season. The Brothers Dunn did their well-known acrobatic specialty to the accompaniment of almost continuous applause. Max Ritter, Millie Scott, Marsh and Sartella, Lawson and Naxon, the Three Breyer Sisters, the Craigs, Ramsey Sisters, Ernest Mearns, Paley's kalatechnoscope, and the travel views were also in the bill.

PROCTOR'S 125TH STREET.—Paputa returned to town after a long absence and scored her usual success in her sensational dances. Hugh Stanton and Florence Modena were very amusing in For Reform. Ida Van Sice, assisted by Wallace Campbell, made a very pleasing impression in A Sporty Education. Josephine Gannon and her "picks" were enthusiastically encored. John D. Gilbert, Morton and Elliott, Marzella's birds, Burke's dogs, Naxon and Francis, Ramsey Sisters, Ernest Mearns, Paley's kalatechnoscope, and the travel views were also in the bill, which drew large and well-pleased audiences.

KOSTER AND BIAL'S.—Bonnie Bessie Bonehill, after wandering all over the earth, even as far as the interior of South Africa, was warmly welcomed back to New York last week when she was the star attraction of a lengthy and pleasing bill. She is the same winsome, charming artist that New Yorkers have known and appreciated for a long time past, and the applause she received must have warmed the cockles of her heart and made her feel that it was worth while going away in order to find out just what her admirers here think of her. Josephine Sabel also made a strong and successful bid for popular favor, with her admirably selected songs. She has taken to wearing long skirts, but these do not interfere with her vivacity in the least, and she was as beautiful of ginger as ever. Her songs were encored with much enthusiasm. Richard Marlow did his single specialty and pleased his admirers greatly with his singing of several catchy songs. His gown, of course, was in the latest fashion and caused quite a palpitation among the female members of the audience. Cushman, Holcomb and Curtis, in their school-room sketch, made one of the hits of the bill, and their singing was especially well received. Montague and West presented their pleasing musical sketch with more than their usual success, as this house is admirably adapted to acts of this kind. The act of Montague and West is refined and free from claptrap, and made a hit with all parts of the house. Blochman and Burns kept the house in roars with their grotesqueries. Annie Hart sang with her customary uncton and brought down the house with some of her rough and ready ditties. Belle Williams, the Wilson Family, Edward Esau, and Herbert's dogs were the other new-comers. The holders, all of whom "made good," were Tom Lewis and Sam J. Ryan, Carrie Behr, and Charles T. Aldrich.

WEBER AND FIELDS.—The usual large crowds were on hand at every performance of Fiddle Dee Dee and Quo Vas You? and the efforts of the members of the all-star stock company met with hearty approval. The pruning and improving process has made both burlesques one hundred per cent. more amusing than they were on the opening night.

HURTIG AND SCAMMON'S.—Reilly and Wood's company presented a first-class entertainment to a series of packed houses. Pat Kelly, Frank D. Bryan, Julie McCre, Fannie Fields and others made hits.

The Burlesque Houses.

MINER'S BOWERY.—The Utopians presented the bill seen a week earlier at the Eighth Avenue.

LONDON.—The Merry Maidens returned to town for a successful engagement.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., edited the Westsiders.

OLYMPIC.—Queen of the Orient was the bill last week.

DEWEY.—Fred Irwin's Majestic Burlesquers gave a very pleasing entertainment to well-filled houses last week. Two lively burlesques, Down the Line and The Devil's Daughter, gave every member of the company a chance to show what he or she could do. A special feature of the olio was "The Choir Girl," an act in which Katherine

EDMUND DAY.

This picture shows you Edmund Day. As he appears each night. In his own little one-act play. Which critics say is bright.

An Old Song is the playlet's name. There's nothing more to say. But Brother George the picture made. 'Tis therefore Day, by Day.

Dahl distinguished herself by singing semi-religious songs with special scenery and light effects. Others who presented acceptable turns were Morgan and Otto, Bailey and Madison, Edie Irwin, Mitchell and Revere, and the Three Merrills.

VAUDEVILLE AT THE NEW YORK.

A new policy will be inaugurated at the New York Theatre on Monday, Oct. 23, when vaudeville, burlesque by a stock company, and elaborate ballets, all at popular prices, will make a bid for popular favor. It is possible that two performances a day will be given.

Sire Brothers announce that Marguerite Cornille has been engaged for the stock company and that May Yoke is being negotiated with. It is intended to produce burlesques on current successes, and A. B. Sloane has been engaged to write the music for them.

A Million Dollars will close its New York run on Saturday night of this week, and the house will remain dark until the date set for reopening under the new policy.

KEITH GETS VERDICT.

R. F. Keith last week recovered a verdict in the City Court, after a trial before Justice Fitzsimmons and a jury, for \$1,325 from the Greater New York Amusement Company.

The suit was brought on account of a contract made in April last, with the company, by Mr. Keith for the services of Ching Ling Foo, the Chinese magician, who was loaned to appear at the Bijou for two weeks, at \$1,000 a week. Ching played for a week and two days and the defendant refused to pay, as the contract had not been fulfilled.

Arguments were heard on both sides and the jury returned a verdict for the amount claimed, with costs.

VAUDEVILLE JOTTINGS.

Allee Pierce, the mimic, is slowly recovering from the injury to her shoulder received at Keith's a few weeks ago.

William S. Beecher, a member of the Company, Mack and Edwards co., needed some of a check of his child, just as he was going on the stage at Bijou, Del., on October 10.

Edward F. Bernard was made a member of the Chosen Friends Club while playing the New Grand, Washington, D. C., week of Oct. 1.

Marshall P. Wilder now furnishes his own costumes to managers. They are neatly printed and reflect Mr. Wilder's excellent taste. The salary question is not left in doubt, as the figures \$500 are printed in heavy type, so that there may be no misunderstanding. Mr. Wilder goes to the Empire, Toledo, Nov. 4; and is booked at Hyde and Bohman's week of Nov. 12 and Feb. 4, 1924. He also plays a return engagement at Baltimore week of Dec. 23.

Al Hamilton and Co., are to produce in vaudeville The Dancing Master, a comedietta by Philander Johnson, of the Washington "Evening Star."

E. Howard, the "mysterious comedian," has met with success in his novel musical act, entitled Rubens and the Farmer. His imitation of Ching Ling Foo, in which he produces a miniature of Ching Ling Foo in a kitchen stove, tub, barrel, and palm tree, is said to be very effective.

A boy employed in the check room at Proctor's 125th Street house was arrested last week on a charge of removing a pocketbook containing \$35 from an overcoat left in his charge by a visitor to the theatre. The confessed and returned the money.

Charles Morosini has written a new act for Howard and Elard, called A Strange Box, which they will produce in San Francisco shortly.

C. A. Leedy has been engaged to do his specialty and play parts with the Irene Myers co.

Thomas Lewis, of Fenwick and Lewis, writes that at the Haymarket Theatre, Chicago, recently, out of the amount of 75 cents was thrown on the stage while they were singing.

Lillian Kingsbury is supporting Robert Downing in vaudeville.

A postal card from William Robins announces the safe arrival of himself and his wife at Southampton.

Due to the illness of Frank A. Fuller, Miller and Fuller were unable to open on the Proctor circuit yesterday. They hope to be able to fill dates on the Keith circuit in November, and will play their Proctor engagement in December.

Scott and Wilson in a new and original comedy acrobatic specialty, are making a hit with James Jeffries' A Man from the West co.

Mrs. Fann G. Evans, of Los Angeles, will shortly make her debut as a cornet soloist at the Orpheum, Los Angeles. She will be known on the stage as Mathie Louk.

Gail Ventrie Wolf, a society woman of St. Louis, made her vaudeville debut last week at the Columbia Theatre in that city, in a sketch called Woman's Wiles, written by William Young.

Turner's Pictorial and Pauline Moran opened on Oct. 1 at the Alhambra, London. They are booked ahead for two years.

"Tease" Maxwell, a society youth of Los Angeles, Cal., made his stage debut with Gertrude Mandell and Cyril Wilber recently as a "sage" in the sketch, A Bird and a Bottle.

Frank E. Morse, for two seasons in advance of the late Belle Archer, has joined the Empire Vaudeville as business manager.

Nowell and Nible are in their seventh week with Midnight in Chinatown, and their musical act is one of the features of the production.

Irene Franklin writes from Adelaide, Australia, that her great success continues unabated, and that she will remain over there for at least another year. The inducements are a big salary, much adulation by the public, the fine climate, and no matinee. Her mother is with her, and the happy couple visit the bank regularly every Monday to get over a new round and which will come in handy later on, in case of rainy

VAUDEVILLE

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"The Queen
of Daintiness."

CORINNE

THE MINSTREL BOY.

In Her Original
Creation,

Permanent Address, 126 West 84th Street, New York City.

DAN and DOLLY MANN

Presenting the only real road act in
Vaudeville with Special Scenery...

ALL AGENTS

The Philadelphia Item says:

Dan and Dolly Mann in a clever rural comedy sketch, where the aroma of the hay could almost be inhaled, so natural was their work. The act was one of the hits at Keith's last week, Sept. 25th.

Last week another big impression made at Keith's Union Square.

MAYME GEHRUE

AMERICA'S EXPERT LADY DANCER.

Mayme Gehrue has no equal when it comes to buck and twinkle dancing. She is a very clever and pretty woman and a favorite in Buffalo. —Buffalo Express, Oct. 1.

last appearance here and is improved if improvement were possible. —Buffalo Express, Oct. 2.

MR. AND MRS. ARTHUR SIDMAN

AMERICAN FEATURE, FULGORA'S STARS.

WASHINGTON POST—"A character actor of exceptional ability."

WASHINGTON TIMES—"The best number on the bill is Mr. and Mrs. Arthur Sidman."

Star, Cleveland, week of Oct. 15.

Spring, 1901, YORK STATE FOLKS.

ARTIE HALL

The Original "Georgia Cane-Shaker."

Owing to a severe straining of the vocal chords I will rest for a couple of weeks. Next date Oct. 29, 1900, at Hashin's Academy of Music, Washington, D. C.

Mr. and Mrs. Joe Keaton

The Man with the Table.

Re-engaged for 3d star over Proctor Circuit, Oct. 22.

Weeks Oct. 22, 29 and Nov. 5 open.

This week, breaking chairs for dockstader at Wilmington, Del.

JESS DANDY DANDY JESS DANDY

Agents,

or Tremont, N. Y.

SAR. F. DOLAN AND IDA LENHARR

Presenting in Vaudeville

A HIGH-TONED BURCLAR,

The Eccentric Comedian and Vocalist,

GORDON ELDRID

This week, Leland, Albany, N. Y.

Oct. 22, Proctor's 225th St., N. Y.

DEC. 3 OPEN.

FRED NIBLO

"THE AMERICAN HUMORIST."

PHILA. ITEM—Oct. 2, 1900—"Of course there was a monologue act, by our clever friend, FRED NIBLO, who keeps the audience in a constant roar while he is on the stage. His stuff is ALL NEW and well timed and devoid of all political jokes that are calculated to hurt somewhere in such a large audience." —See route with "Hyde's Comedians."

JOHN W. WORLD

MISS HASTINGS

In the big singing and dancing vaudeville act.

KEEPING AN ENGAGEMENT.

Orpheum Circuit—Return Dates—Omaha, Neb., Oct. 14.

CLARICE YANCE

The Southern Singer.

THIS WEEK,
Proctor's 23d Street,
NEW YORK.

Not quite so vague as some of those contracts I never received.

"It is the personality of the players as much as the comedy in the skit. THE DOOR KEY, that makes the act of BUOMAN and ADELLE so enjoyable." —Cin. Times-Star, Sept. 24.

FRANK BUOMAN and ROSE ADELLE
Are on route with HOPKINS' TRANS-OCEANICS.



Vaudeville Managers, Attention!

CON. T. MURPHY

Actor, Playwright, Novelist, Poet.

Author of the following plays:

The Ivy Leaf, Killarney, The Fairies' Well, and The Game Keeper, his latest success.

Mr. Murphy is open for engagements in first-class Vaudeville houses, in his original Poems, Stories etc. Address

C. T. TAYLOR Manager,
No. 745 Wells Street, Chicago, Ill.

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RUBBER?

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE

Presenting Bill Toddle's Reception

At last we have a novelty in the ventriloquist act of Winton and McGinty.

—Chicago Press.

WINTON and MCGINTY

Recalled six times at his first appearance in Chicago, by Bones and Gallery. Thank you! Danger.

HERBERT CANTHORN

Eccentric Dialect Comedian.

SUSIE FORRESTER

Singing Comedienne.

Address Union office.

MR. and MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co.

AS PER ROUTE.

The Dainty Comedienne,

KITTIE MITCHELL

"The Lady Graceful of Vaudeville." —McLaughlin.

Coming Season with Errick's Empire Vaudeville Company.

For time and terms address ROBERT GRAU, 68 Broadway, N. Y.

George Fuller Golden

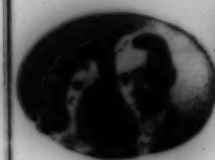
CASEY'S FRIEND.

When Greek Meets Greek.

BARNES and SISSON

Two 1901—Hopkins' Trans-Oceanics.

Communications care F. A. Mills, 40 W. 25th St.



NEWELL and NIBLO

INSTRUMENTALISTS.

An elegantly costumed and very clever musical act was introduced by Newell and Niblo. —St. Louis Globe Democrat, Sept. 10.

some good specialties are introduced, among them especially humorous musical contributions by Newell and Niblo. —Kansas City Journal, Sept. 17.

Charles Horwitz

Charles Horwitz is the author of the most successful sketches and monologues in the vaudeville scene. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," "A Royal Visitor," "A Match-making Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Noveland; "The Mystery of the West," for Hilda Thomas, and many others. For terms on sketches, monologues, etc., address "Charles Horwitz," 112 W. 27th St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper-Works.

401 W. 25th St., N. Y. C.

1951

THE MORMONS AND THE THEATRE:

II.

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During the summer of 1862 very material alterations and improvements were made in the Salt Lake Theatre, and it was not opened again until the 25th, 1863. The stock company had been in rehearsal for some time and had a number of plays in partial readiness. It was decided by the management that two performances a week would be all that the company could possibly give, and all that the patronage would justify. It must be borne in mind that the actors comprising this company were all engaged in other occupations, and were doing this playacting just by way of diversion. There was no salary attached to the work. All the profits went toward paying for the theatre, and this pecuniary policy obtained for several seasons, until the work began to get so onerous that the leading members of the company had to devote their time to the theatre exclusively, abandoning their former occupations. Then regular engagements were made with the managers, and the company was put on salary. This did not obtain, however, until the season of 1865-6, so that for the three first seasons the company gave their services to help pay for the theatre.

On Dec. 25 the second season was opened with the comedy of *The Honeymoon*. The season had advanced but a few weeks when should turn up in Salt Lake City but our old Navaho friend, Tom Lyne. He had heard of Brigham's new theatre, had opened up a correspondence with his former colleague after a silence of seventeen years, during which time the Mormon people had lost all trace of him, and the result was engagement for him to act as pretor and stage director for the company. This he did for a very brief time only. Concluding the company in plays he was not familiar with was an onerous task to Lyne. Besides, he saw much more profit in a regular star engagement. It soon became generally known that he was in Salt Lake, and the desire to see the old Navaho friend again in some of his favorite roles soon became general.

Accordingly an engagement was effected with Lyne, and he made his first appearance on Feb. 11, 1863, as Damon. With the exception of two short intervals of stock work Lyne did not leave the theatre until the 11th of May, 1863, when he sailed for New York. Each piece was played three times, and the season closed on April 11, 1863, just after the semi-annual conference of the Mormon Church, which was held from April 6 to 9, inclusive. Thousands of visitors came from all parts of the Territory on that occasion, and the theatre was crowded to its utmost capacity, and hundreds remained over to witness the closing performance of the season.

Lyne made another nice little sum out of the Mormon patronage, and by methodical investment managed to keep himself in comfortable circumstances the rest of his days. Lyne was a very good actor of what has been denominated the "Forrest school." He played several subsequent engagements here, and passed away in 1880 at the ripe old age of eighty-five.

The Lyne engagement had broken the ice so far as playing Gentile actors was concerned, for, whatever relationship he held to the Mormons in Navaho days, he certainly was not of their faith now, but on the contrary was intensely anti-Mormon. The ice having been broken, there was no further trouble on that score, and from then on the Gentile actors came along in a steady, unbroken stream.

The season of 1863-4 opened on Oct. 3, 1863, just in time to catch the October conference. There is always a very great attendance at this Fall conference, and the stock company started in with big business, playing the comedies *Senior Valente*, *The Serious Family*, and other plays of similar character. This season had only run four weeks when the Irishman, Maria Irwin, and Harry Bainforth, then a boy of about fourteen years, accompanied the Irish party. They opened in *The Lady of Lyons* on Nov. 4, 1863, and continued as stock stars for the remainder of the season, presenting a great variety of plays. They closed their engagement and the season on April 9, 1864. It was at the beginning of this season that John S. Lindsay and James M. Hardie were added to the stock company, having been selected by the managers from the ranks of an amateur club as promising young thespians.

The season of 1864-5 opened about Oct. 1 with the stock company strengthened by some additions and judicious changes. The season had not progressed very far when that brilliant star, Julia Dean Hayne, loomed up on our dramatic horizon. She had come to Salt Lake under the management of the veteran and versatile manager, John S. Potter. Potter had organized his company in San Francisco with Julia Dean as his star, and they had traveled overland through California, Oregon, and Montana, and had reached Salt Lake after a good many hardships and a great deal of veritable "barnstorming."

It was related with a great deal of pride by the Potter company that they had actually played in a billiard-room on that tour, using the billiard tables for a stage. At all events, they were glad to get to Salt Lake. It was a veritable paradise to them after their overland trip. Overland meant staging in those days. There were no railroads west of the Missouri then. In the Potter company were John S. Potter, Julia Dean, George B. Waldron, Mr. and Mrs. G. Leslie, Charles Graham, T. Mortimer, and Belle Bonham. Our stock company was pulled off for a week, and the Potter company appeared in support of Julia Dean. She opened in *Camille* and filled in the first solid week that was ever played in the Salt Lake theatre. Julia Dean captivated Salt Lake players at her first appearance, and held them her willing captives throughout a long engagement. The managers made a special engagement with her after the Potter week to remain as stock star for the rest of the season. Mr. Waldron was also retained as her leading support and to direct the plays. Long before the close of the season Julia Dean's repertoire was exhausted, notwithstanding frequent repetitions of her favorite roles, and she was obliged to study a number of new parts before the season came to an end, among others that of *Aladdin* in the spectacular play of that name, which was elaborately produced and made the extraordinary run of eleven performances.

Manager Potter, finding himself without a star or theatre and with part of a company on his hands, decided to build an opposition theatre, a mad scheme in those days. But he was encouraged in the project by his old acquaintance, now out of a job, Tom Lyne. In fact, Lyne secured the site and introduced Potter to the merchants of the town, who on the strength of Lyne's recommendation gave Potter all kinds of credit. So that, comparatively without a dollar to start the enterprise, Manager Potter soon had a rival theatre to Brigham Young's. It was a rival theatre built entirely of wood, and cost about \$8,000. It was, however, a wonderful achievement for a man in a strange community and without anything but assurance to build it. It was named the Academy of Music, with what appropriateness I never could discover.

Tom Lyne, being a chief promoter of the enterprise, got the first chance to show the public from the new stage. He opened in *Damon*, but as he had been seen several times already in the part, and having to play against the powerful Julia Dean, but little interest could be expected, so, after the curiosity to see the place had been gratified, Potter's Academy fell into rapid decline, and after a very brief existence, during which Mr. Potter was put to the extremity of his wits to stave off threatening creditors, the Academy was bought by an agent of Brigham Young's, acting under the nose, pulled down, and handed away to fence a field with. J. M. Hardie had been induced, by the hope of promotion and the chance to play *Pericles* to desert the Salt Lake Theatre. He had some trouble to get reinstated, but finally was after the Potter company had been broken up and shifted away.

The Julia Dean engagement proved very satisfactory in every way, and this talented actress won the admiration of the Mormon people to such an extent that none that came after her

have ever been considered by them quite her equal.

The next star to shed radiance on Salt Lake was George Fauschert, the original *Armed Bandit* in this country, he originating the part simultaneously with the *Camille* of Matilda Heron. Fauschert proved to be a very valuable man for the management and company. He was a happy blending of the old and new schools, a capital instructor and stage director. He opened in *The Romance of a Poor Young Man* and made an immediate hit. He was retained at stock star for the rest of the season of 1864-5, and produced a great variety of plays. In light comedy roles of the Charles Colstream and John Meldrum type he was superb. In melodramas like *The Duke's Motto*, *The Iron Mask*, etc., he was very effective, and in *Hamlet* and *Macbeth*, the first Shakespearean tragedies produced at this theatre, he was acceptable.

On the first production of *Macbeth* the Tabernacle choir, numbering over one hundred voices, were enlisted as witches, and under the able direction of Professor Charles Thomas, then leader of the theatre orchestra, Locke's music was rendered, with such mastery and thrilling effect as to make the music the leading feature of the play.

In the year 1870 Clawson and Caine became known as well as managers of the Salt Lake Theatre. They took a new departure. Not only did they make many alterations in the theatre, involving great expense, but they almost entirely supplanted the old stock company with Gentile actors. Their new policy was not acquiesced in by Brigham Young, but he had loaned them the theatre at a good round figure and he let them have their fling. They expended some \$8,000 in alterations—questionable improvements, some of them costing a large and expensive company, mostly of Chicago people, and at the end of the season found themselves with a heavy balance on the debit side of their ledger. W. T. Harris succeeded them as manager for Brigham Young. During this season, and the following seasons up to 1875, the following professionals appeared in the Salt Lake Theatre company for longer or shorter terms: George B. Chaplin, Clara Jess Walters, W. B. Croshaw, Arrah Croshaw, W. T. Harris, Annie Ward, J. A. Sawtelle, Mrs. Sawtelle, Verla Sawtelle, Carrie Cogswell Carter, William Carter, Ed. Warden, Lincoln J. Carter (child), Susan Spencer Marden, John W. Dunne, William R. Dudley, M. A. Foster, Al. Thorne, James Vinson (stage manager), and Buck Zabriskie, prompter.

It was during the Julia Dean engagement that Annie Adams, then a girl of sixteen, made her debut. She gave decided evidence of possessing strong dramatic talents, and was installed as a regular member of the stock. She forged her way rapidly to the front, and before the expiration of her second season was playing many of the leading roles.

Some years later Maude Adams made her debut in this theatre also. It was in the farce of *The Lost Child*. Maude appeared in the title role, and quite unexpectedly, for she was not down in the programme for the part. It was one of the usual emergency cases that make opportunities for young aspirants. Maude was sleeping sweetly in the greenroom, blissfully unconscious of the important part she was destined soon to appear in. The "prop" lady provided for the occasion was not at all to the liking of the comedian, Phil Margatta, who was to play the father and distracted parent, and while he was demonstrating and protesting against using such a caricature as the property man had provided, Annie slipped into the greenroom, tore the innocent Maude from her blissful slumber, and appeared in the center of the stage with her child in her arms. "Here's Maude, use her," and Maude was substituted for the rag baby. Maude behaved remarkably well for so young a debutante. She was trundled in a strange baby carriage, carried about on a tray, handled by strange women, and an unknown and raving father, yet she uttered no protest, nor evinced any particular stage fright.

In the interim of stock work between Mr. Fauschert's first and his return engagement—a period of several months—we received a very valuable addition to the ranks of the stock company in the person of Nellie Colebrook. Miss Colebrook was a young woman of unquestioned talent, and soon became the leading lady of the company.

C. W. Coudock was the next stellar attraction. He came to Salt Lake with the John S. Langrishe company from Denver, where Langrishe had been managing a theatre for some years previous. After playing a few nights the Langrishe company (minus Coudock and his daughter, Eliza) moved on toward Montana.

Coudock was retained for the rest of that season, and, supported by his daughter and the stock company, played everything he had ever played before, and some pieces he never had played. He certainly gave the Salt Lake audience a variety of impersonations as they may hope in vain to ever witness again, ranging from Luke Fielding and Caleb Plummer through the field of domestic and melodrama up to *Richard III* and *Iago*. When Coudock parted with us at the end of this season he left his daughter, Eliza, who had fallen ill before the season closed, in the care of friends, and he was destined never to see her again, for, notwithstanding everything that loving care could suggest was done for her, she gradually grew worse and died. She was buried at Salt Lake, the theatre company attending in a body. Miss Coudock was held in very high regard by all the dramatic company, and her demise was the occasion of a general and genuine sorrow. On his subsequent visits here Mr. Coudock never failed to pay a visit to his daughter's last resting place, to strew her grave with flowers and drop the silent tear of affection.

Coudock's was the last of the long or stock star engagements. After this the stars began to come on regular succession, and the intervals of stock work were few and far between. In the seasons following from 1867 to 1875 nearly all the noted stars of America, and quite a number from other countries, especially England and Australia, visited the "City of the Saints" and played with Brigham Young's company in the Mormon Theatre. To enumerate these in about the order they came will give a very good idea of the work the stock company had to do, and at the same time it will serve as a very fair reflection of the dramatic business of the country during those years:

Charles Wheatleigh, in *After Dark*, Colleen Bawn, *Lottery of Life*; John Williamson, in *Struck Oil* (its first performance); Joe Murphy, in *Help* (its first performance); James Stark, in legitimate repertoire; John T. Raymond, in *The Gilded Age*, *The Jew*, and *The Cricket on the Hearth*; Mrs. Lander, in *Elizabeth*, and *Mary, Queen of Scots*; John McCullough, in legitimate repertoire; Annette Ince, in *Fazio*, *Ion*, *Belshazzar*, *Edna*, *Adam*, in *The Marble Heart*, *Enoch Arden*, etc.; Amy Stone, in *The French Spy*, *Fanchon*, and many other plays; E. L. Davenport, in legitimate repertoire; Lotta, in *Little Nell*, *The Hidden Hand*, *Cigarette*, etc.; Lawrence Barrett, in legitimate repertoire; Mrs. D. P. Bowers, in *Elizabeth*, *The Hunchback*, *Mary*, etc.; Walter Montgomery, in legitimate repertoire; Augusta Dargay, in *Queen Mary*, and legitimate repertoire; Daniel Bandmann, in *Narcissa*, and Shakespearean repertoire; Clara Morris, in *Camille*, *East Lynne*, etc.; E. B. Sothern, in *Our American Cousin*, and *David Garrick*; Sell Warner, in legitimate repertoire; W. J. Florence, in *The Almighty Dollar*, and *No Thoroughfare*; Adelaide Neilson, in *Romeo and Juliet*, and legitimate repertoire; Katharine Rogers, in *Romeo and Juliet*, and legitimate repertoire; James A. Herne, in *Rip Van Winkle*; Lucille Western and James A. Herne, in *East Lynne*; The Child Stealer, and a long repertoire for six weeks; Rose Fytinge, in *Rose Michel*, *Macbeth*, and *Miss Merton*; William Hodgins, in *The Critic*, *A Bird in the Hand*, etc.; Dion Boucicault, in *Kenilworth*, *La Pucelle*, and *The Colleen Bawn*; Milton Sobies, in *The Marble Heart*; Mr. and Mrs. F. M. Bates, in *Elizabeth*, and legitimate repertoire; Madame Scheller, in *Ophelia*, and an extensive repertoire; Charlotte Crampton, in *Hamlet*, *Richard*, and *Don Caesar*; Madame Janaschek, in legitimate repertoire; Madame Janish, in repertoire; Rose Evans, in *Hamlet*; George Alford,

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This is not a perfect list, either as to the sequence of the names nor as to the number of stellar attractions. I have left out many of lesser note, but these are the principal ones and those worthy to be remembered.

Between the year 1875, the last of the regular stock company, and 1880 dramatic events were more or less spasmodic, the combination system having come into vogue, and Salt Lake was obliged to put up with what it could get in the way of entertainment. In the latter year, there being a dearth of theatrical amusements, the Home Dramatic Club was organized. This club was composed of popular young people, mostly Mormons, and for several years they were very successful in giving occasional performances. In 1882 the Walker Opera House was opened, and for a time took the business away from the older

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ADELAIDE**FITZALLAN****In NELL GWYNNE, Produced Bijou Theatre, New York Oct. 20th.**

Adelaide Fitzallan and Adelaide Fitzallan also score.

Adelaide Fitzallan gave a splendid performance of the part of Nell Gwynne which has played in this young actress shown more power and distinction. Miss Adelaide Fitzallan played the difficult role of the Duchess equally well. — *ALTON DAVIS, N. Y. Arg. Nov. 10.*

Miss Adelaide Fitzallan was the Duchess of Portsmouth, Nell's rival. But she was a stately and a plausible Duchess.

and even in Miss Fitzallan's case Charles II. was still a fool. In fact it is rare for any stage monarch to be so well equipped as was this one with Miss Crossman and Miss Fitzallan. — *ALLAN PAUL, N. Y. Journal, Oct. 10.*

In this achievement she was aided materially by one player. Adelaide Fitzallan's performance of the wicked Duchess of Portsmouth was a good stroke, carefully con-

ceived and finely carried out. — *HILLARY DELL, N. Y. Press, Oct. 10.*The most notable exception, however, was Miss Adelaide Fitzallan's Duchess of Portsmouth, which was very clever and meritorious. — *N. Y. Daily News, Oct. 10.*Miss Fitzallan acted her heavy role with more discretion than might have been expected. — *N. Y. Times, Oct. 10.*Miss Adelaide Fitzallan did well as the Duchess of Portsmouth. — *N. Y. World, Oct. 10.*Miss Adelaide Fitzallan as the Duchess was especially commendable. — *N. Y. Evening Telegram, Oct. 10.*Miss Crossman's principal support was by Adelaide Fitzallan, who played the ungrateful part of the Duchess of Portsmouth. — *Morning Telegraph, Oct. 10.***John Flood,****LEADING MAN.****AT LIBERTY. Address MIRROR or Agents.****LATE LYCEUM THEATRE, BALTIMORE: N. C. GOODWIN, GRAND OPERA HOUSE, N. C.: LYCEUM THEATRE, DENVER.**"Never before in an extended experience of the theatre have we been present at such a welcome as Mr. Flood received last night." — *Telegram, Baltimore.*"Was frequently applauded for the outbursts of passion with which he startled the spectators." — *The Sun, Baltimore.*"Undoubtedly ranks with the best leading men ever seen here." — *Denver Republican.*"Contributed an excellent bit of acting." — *Alton Daily.*"Fine manly, genial as a summer's day. An admirable performance." — *Clement Scott.*"One of the best actors America has sent us." — *London Argos.*"Accomplished a very difficult task most skillfully." — *Coast Chronicle, London.*"He never missed a single point, he never exaggerated." — *The Herald, London.*"Most excellent." — *London Times.***Maryland Tyson**Miss Maryland Tyson gave a clever and careful interpretation of the role of a German woman that was free from the vulgarities and inanities of the usual stage type of this character. Miss Tyson's original conception was pleasing to the audience, for she received merited applause. — *Philadelphia Telegraph.***With Murray and Mack's SHOOTING THE CHUTES.****Jessie Merrilees****SINGER, DANCER, COMEDienne. Quick study.****All communications TO M. EBERTS, or Merrilees Villa, Sheephead Bay, L. I.****AL PHILLIPS—AGNES CARLTON****THE VALANCE POSTMASTER****No. 1 Company.****MAN'S ENEMY CO.****Permanent address, Actors' Society.****James F. Kelly****Dorothy Kent****Presenting in Vandeville Geo. H. Emerick's Comedy Skit, A GINGER SNAP.****Franklin Ritchie****LEADING MAN.****AT LIBERTY.****STOCK OR PRODUCTION.****Address Actors' Society or Agents.****NELLIE YALE****(Nelson)****LEADS AND COMEDY.****AT LIBERTY.****Two Seasons Leading Woman with Tim Murphy.****Address Mirror.****Mr. FREDERICK WARDE****Together with****Mr. and Mrs. CLARENCE M. BRUNE****Under the management of****CLARENCE M. BRUNE, 1041 Broadway, New York****MARION T. BRUNSON, KATHARINE CHRISTIAN,****J. A. WALLER-TEY, E. A. NEWARK.****INTER QUARTETTE STATE****COUNTY FAIR COMPANY.****"The finest singing quartette I have ever heard." — FRANK L. PERLEY.****BERTHA CREIGHTON****LEADING WOMAN Bertha and Stecker Stock Co.**

Philadelphia Enquirer, Sept. 11, 1900: "Without distorting the part Miss Creighton made Mrs. East-Lake-Chapel lovable—in fact that seeming sweetness with which she invested the character was so delicate a bit of art as has been seen on the Grand stage for many a day. The audience believed in her quite as much as the man who loved her. Miss Creighton was splendidly groomed."

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The production of first-class Uncle Tom's Cabin at the Camden Theatre last night was met with a rousing reception. In spite of the steady down-pour of rain the pretty audience was filled from pit to dome and Manager Taylor expressed himself as eminently satisfied with the first night's attendance and performance. Aside from an excellent cast the people were treated to the best display of genuine colored songs and dances that have ever come into this city. Their music was harmonious and truly enjoyable. The rendering of "The Fox Chase," the telephone solo by J. E. King, the deft trap drumming, a selection from the Bohemian Girl, was all highly applauded. The "turn" of "Campion Cate," Harry Richmond, won repeated applause by his remarkable musical performance. "Uncle Tom" is considered the best character in the piece. He has a deep nasal voice and his general demeanor is characteristic of the part he portrayed. "Loggie" is a very good character, as was attested by the repeated applause directed at his "celluloid" work. A conspicuous feature was the presence of so many children last night. They all seemed to laugh and cry by turns as the scenes shifted from the humorous to the pathetic. The Wednesday matinee should be well patronized by the ladies and the children, as the show is exceptionally clean and inviting to the most fastidious theatergoer.

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